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NEW EDUCATIONAL MUSIC COURSE



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FIRST MUSIC READER

BY

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ART SONGS, CANTATAS, ORCHESTRAL WORKS

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INTRODUCTION

The First Reader of the New Educational Music Course is the first music book to be placed in the hands of the pupil, and forms an integral part of a course for adequate musical instruction in the public schools. In order that the purpose of the book may be thoroughly understood, a brief, comprehensive view of the entire Course is necessary.

The Aim of the New Educational Music Course

The aim of this Course is to develop in the pupil an intelligent appreciation and enjoyment of good music, a musical and expressive voice, the ability to read music at sight, and the power of musical interpretation.

To inspire love of good music. To appreciate the power and beauty of music, the pupil must become familiar with well-written music of various kinds in selections that shall be interesting from his own point of view as well as admirable from that of the critical musician. By familiar association with such music and wisely directed study of it the pupil's taste is cultivated and a love of good music is fostered. With this in view the Course provides a great variety of selections culled from the best available sources.

To develop a musical voice. The proper treatment of the child voice is of great importance and has received the utmost attention in these books. No elaborate scheme of voice culture is desirable or practicable in the elementary schools; but, beginning with the cultivation of the head-tone quality of the child voice through the descending scale, the few simple vital principles which induce breath control, proper tone direction, voice quality, and enunciation are presented in specific voice drills and underlie the material of the entire Course.

In each grade all selections are so placed in pitch and range as to conserve and foster the pupil's voice at that stage of his development. The aim is to establish early so thoroughly a correct use of the voice that the vocal poise is not lost when the attention is given to the intellectual demands of sight singing.

To teach sight singing. Sight singing is the process of determining by an act of reasoning the meaning of signs in musical notation, and singing

accordingly. When rightly taught, it furnishes the very essence of intellectual training and deserves to rank with any other disciplinary study.

In sight singing, deductions are made conjointly in time and tune. Various intervals in melodic order, the beat, accent, tones of different duration, measure, rhythm, intermediate tones, and the minor mode — in a word, all musical effects — should be experienced before they are represented.

An abundance of attractive sight-singing material is given for reading. New problems are presented one at a time, always carefully graded in difficulty, and thus logical mental progress is assured.

It must be borne in mind that valuable as sight singing is as a disciplinary study, it is, nevertheless, only a means to the use of music as a cultural study, and to that awakening of the æsthetic faculties which is manifested in musical interpretation.

To induce musical interpretation. Musical interpretation is the discovery and expression of the significance and beauty of musical ideas, and it therefore demands the use of material in which there are beauty and meaning to be expressed. This indispensable condition has been abundantly satisfied in the character of the music selected for this Course. Furthermore, aids to interpretation are provided not only in the marks of expression — dynamic and tempo signs, phrase and breath marks — but also in the great care with which the relation of words and music has been considered.

The character of the poem is always a key to the spirit of the music, and a thoughtful study of the verse as to accent, rhyme, phrasing, and the development of climax will reveal the rhythmical form and melodic structure of the music. The poems have been selected with quite as much care as the music, to make sure of intrinsic worth, interest, and beauty from the pupil's standpoint as well as from the literary point of view. In all cases a right and beautiful interpretation of the spirit and content of the words helps to the understanding and expression of the music.

The Material of the Course

A distinguishing feature. A distinguishing feature of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

Basis of choice. Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

From the masters. Music from the masters ranging in variety from the simple folk song to the melodies of the greatest composers of all nationalities appears in the New Educational Music Course.

The fields of music, vocal and instrumental, — German, French, Italian, Russian, English, American, — from the one-period song to cantata, opera, oratorio, sonata, and symphony, all have been thoroughly investigated and careful selection has been made from each.

Original settings. In addition, many "poems every child should know" have been set to original music by some of the best living composers, so that the Course contains much valuable material which is peculiar to itself. These original settings have been chosen from a large number of contributions, the selection having been made, as were many of those from existent material, by a committee of musicians who were not aware of the composer's identity.

Range and character. The song subjects cover the different moods and experiences of children and youth, — the opening and closing of school, work, games, animals, seasons, stories, lullabies, ethics, patriotism, the different aspects of nature, etc.

There is variety also in character, the selections including those which are joyous, merry, emotional, plaintive, humorous, and serious, representing vocal and instrumental forms of all kinds.

Part songs. Counterpoint instead of parallel harmony prevails to a great extent in all the part music, and variety of arrangement is secured by frequent use of the melodic theme in the lower voices, by rhythmical voice accompaniments, and by humming accompaniments.

Arrangements. Vocal arrangements from the classics reflect the spirit of the original melodically and harmonically. These are the work of musicians recognized as exponents of the masters whose compositions they have arranged.

The Plan of the Course

In planning the New Educational Music Course the editors have kept constantly in mind the fourfold object of the course and the results which may reasonably be expected in the average public school environment.

Arrangement of the material, an outline for study. The books are adapted for study, page after page, as arranged in the successive readers. Where teachers find it advisable or desirable to vary the order of presentation, to give special attention to one problem rather than another, or to carry several lines of study simultaneously, the grouping of the material makes such adjustment an easy matter. In this case the index serves as a guide.

Suggestive headings. As a further help to the grade teacher chapter headings and marginal notes make clear the special rhythmic and melodic problems in process of development. The marginal notes accompany only the melodies which contain the *first* representation of the problem named, except in Part I of the First Reader, where marginal notes are duplicated in each of the nine common keys.

The glossary, a helpful guide. Each reader of the course contains a glossary, representing and defining all musical signs and terms appearing in that reader. It is an authority upon which teacher and pupil may depend. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analysis as may logically be presented in connection with the books.

The First Music Reader

It is assumed that before the pupil begins his study of the First Music Reader he has had experience in rote singing, in the musical use of the voice, in the simple rudiments of time and tune, and in easy sight singing.

The First Music Reader provides study for the third and fourth grades.

Part I is equally divided among the nine common keys, — C, G, F, D, B-flat, A, E-flat, E, and A-flat. Each key begins with the same degree of simplicity and progresses with the same degree of difficulty. Part I employs but one sound to the beat in two-quarter, four-quarter, three-quarter, three-eighth, and six-eighth measure, similarly apportioned in the nine common keys.

Part II introduces the rhythmic type  and develops the rhythmic figure  .

Part III presents Sharp-four (♯4) and Flat-seven (♭7) in the melodic progressions, 5, ♯4, 5 and 6, ♭7, 6, and Rounds.

Part IV develops Two-part Song.

The songs, selected from the best possible sources, are pure, simple, complete, and attractive. Preceding each song are melodies to illustrate every difficulty appearing in the song, approached in such a way as to be easily comprehended by the pupil. Not only were these preparatory melodies selected with the view of making clear the difficulties contained in the songs, but they were also required to pass the strictest tests as to their own inherent value. They have been approved by the best melodic experts, who were purposely kept in ignorance of the educational nature of their use. That the pupil may more easily grasp its meaning, each melody is carefully phrased, and breath marks appear in each song.

Suggestions

Ear training. Recognition of musical effects through the sense of hearing, and reproduction of the same by the pupil, are the first steps in musical training.

Melodic drill. Melodic intervals (aside from stepwise progressions) as used by the masters of song fall naturally into three groups.

Very frequent intervals:

1–3; 3–5; 5–8; 1–8; 5–3; 7–2; 2–5; 5–2; 5–7; 3–8.

Frequent intervals:

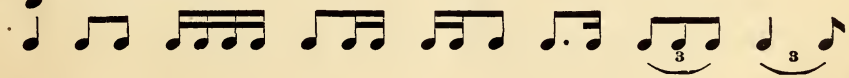
1–5; 3–6; 5–7; 2–4; 4–7; 5–4; 4–6; 6–8; 1–4; 5–5.

Infrequent intervals:

8–4; 2–8; 1–6; 3–7; 1–7; 5–6; 4–6; 4–7; 2–6; 2–6; 6–7; 3–6; 3–7; 2–7.

Rhythmic drill. There are eight familiar rhythmic types, which may be represented as follows:

When ♩ = the beat unit



Combination of these rhythmic types into varying rhythmic figures proceeds slowly, only the simplest types appearing in early melodies.

Eye training. Mental appreciation of the tones represented by notes, from a glimpse at their staff position in relation to the keynote, grasp of the melody

of an entire phrase, ability to visualize after a brief glance at the printed page,—these cultivate keenness of vision as well as true musical understanding.

Exchange of parts. In early part singing, frequent exchange of parts is desirable, pupils assigned to sing the upper part in one song taking the lower in another.

Written work. Written work embodying representation of such musical effects as underlie the work of the year, sung or dictated by the teacher for reproduction by the pupil, is valuable for all grades. Individual progress is thus measured, and habits of careful discrimination and observation are inculcated.

Song repertoire. No feature of music study will give greater pleasure and profit than committing to memory and singing without books many of the songs of the readers, aiming always at ideal interpretation.

Such songs may constitute the "song repertoire," and with attention to grouping will provide musical programs of the highest character. The order of movements typical of the symphony — allegro, andante, scherzo, rondo — suggests the following as an artistic song program.

Con spirito, quick, cheerful: New Year's Days, No. 96.
Lento, slow, graceful: Lullaby, No. 128.
Animato, humorous, playful: The Telephone, No. 197.
Allegro, gay, lively: The Merry Skaters, No. 159.

For correlation of song subjects the following is typical:

Evensong, No. 418.
All Through the Night, No. 315.
The Little Dustman, No. 314.

Acknowledgment is due to Messrs. Houghton, Mifflin & Co., publishers, for permission to use poems from the following books: "Little Folk Lyrics" by Frank Dempster Sherman, "A Pocketful of Posies" by Abbie Farwell Brown, and Lowell's Works; to Messrs. Small, Maynard & Co., for the use of words from "Child Verse" by John B. Tabb, and "The Round Rabbit" by Agnes Lee; to S. E. Cassino for the use of "Reasoning Together," "My Valentine," "The Icicle Lesson," and "A Girl's Wish," from *Little Folks*; and to the Educational Publishing Company for "Autumn Winds," "I have a Message," and "Pussy Willow," from *Primary Education*.

Thanks are due to Mr. Frank Dempster Sherman for permission to adapt the words of certain poems to the demands of the melodic settings.

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PART I

RHYTHMIC TYPE, ONE SOUND TO THE BEAT, IN VARIOUS KEYS AND KINDS OF MEASURE

CHAPTER I — KEY OF C

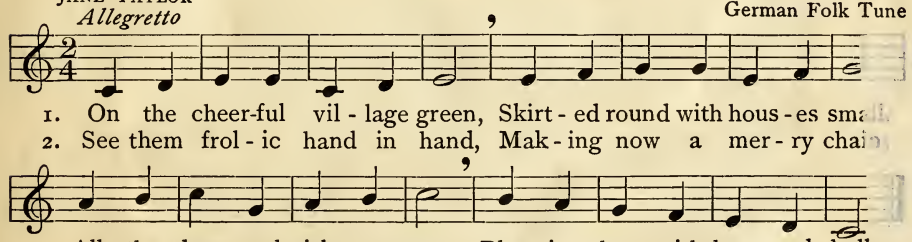


THE VILLAGE GREEN

JANE TAYLOR

Allegretto

German Folk Tune



1. On the cheer-ful vil - lage green, Skirt - ed round with hous - es sma
2. See them frol - ic hand in hand, Mak - ing now a mer - ry cha

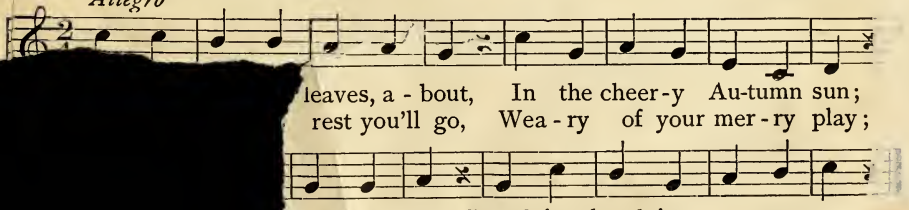
All the boys and girls are seen, Play - ing there with hoop and ball
Now they form a war - like band, Marching o'er the grass - y plain

LEAVES AT PLAY

FRANK DEMPSTER SHERMAN

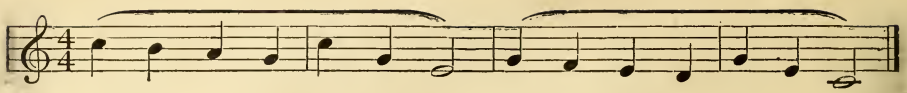
Allegro

M. WHITE

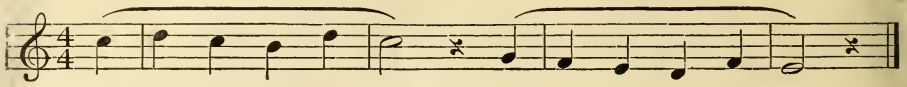


leaves, a - bout, In the cheer - y Au-tumn sun;
rest you'll go, Wea - ry of your mer - ry play;
old wind shout, Laugh-ing, laugh-ing as you run.
ind will blow, Laugh-ing in the same old way.

Four-quarter measure. Interval 2–5



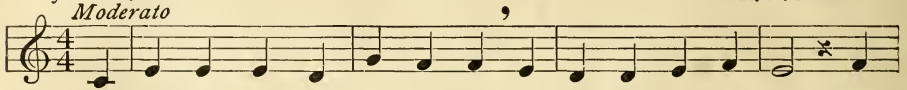
Intervals 7–2 2–4



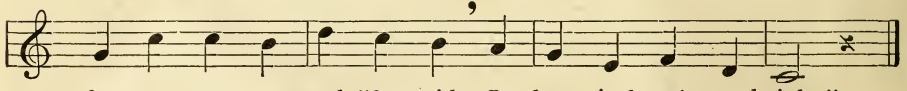
THE CHILD'S STAR

JOHN B. TABB — R. L. BRETT

Moderato



1. The star that watched a-bove your sleep Has just put out his light. "Good
2. "But tell the child when he a-wakes, To watch for my re-turn, For

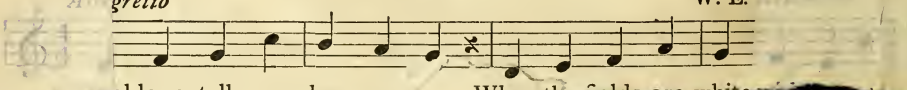


day, to you on earth," he said, "Is here in heav'n, good night."
I'll hang out my lamp a-gain, When his be-gins to burn."



SWALLOWS

Allegretto — W. E.



al-lows, tell me where you go When the folds are white
e there shin-ing drifts of snow In that c



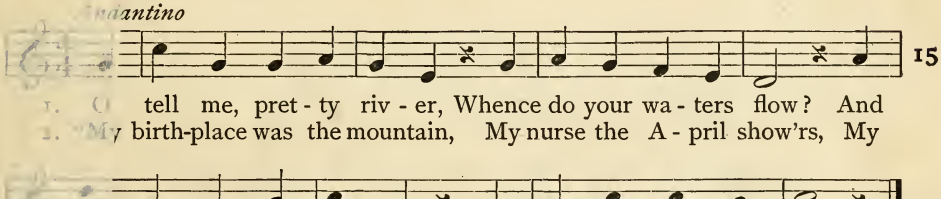
Had I wings I'd fly with you, All the pl
Tell me, swallows, where you rove From this la



TELL ME, PRETTY RIVER

SAMUEL G. GOODRICH — N. S. CHASE

Andantino

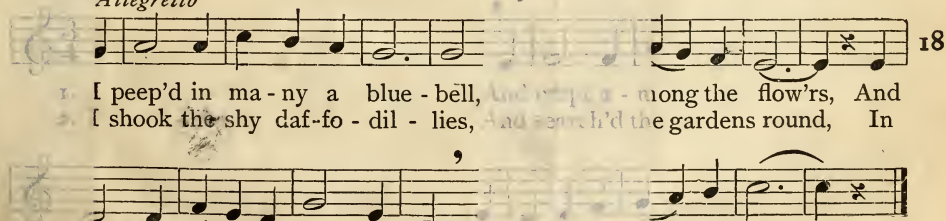




LOOKING FOR THE FAIRIES

Anonymous — F. F. RUCEY

Allegretto



19

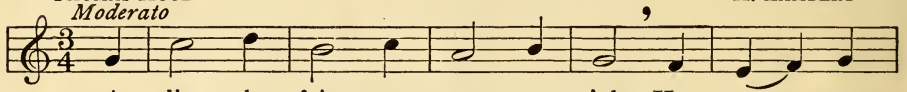


THE DREAM FAIRY

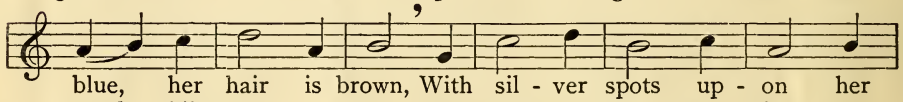
THOMAS HOOD — K. LAMBERT

Moderato

20



1. A lit - tle fair - y comes at night, Her eyes are
2. She has a lit - tle sil - ver wand, And when a
3. And then it dreams of pleas - ant things, Of foun - tains



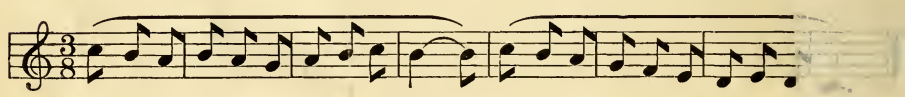
blue, her hair is brown, With sil - ver spots up - on her
good child goes to bed, She waves her wand from right to
filled with fai - ry fish, And trees that bear de - li - cious



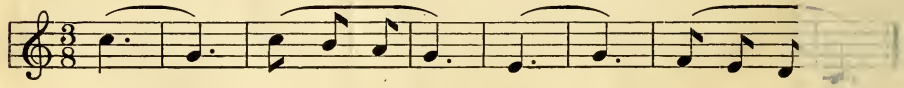
wings, And from the moon she flut - ters down
left, And makes a cir - cle round its head.
fruit, And bow their branch - es at a wish.

Three-eighth measure

21



22

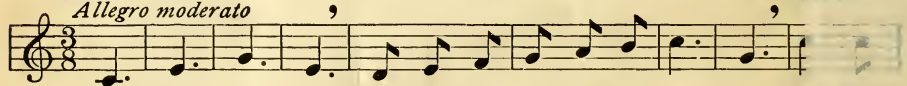


DING, DONG

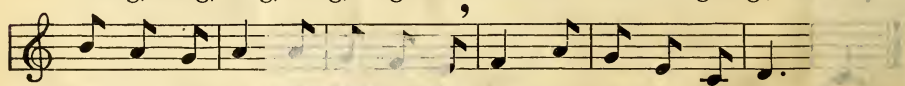
MARY VAUGHAN — L. EDWARDS

Allegro moderato

23



1. Ding, dong, ding, dong, This is the song I am sing - ing; Ev - er
2. Ding, dong, ding, dong, High in the tow'r I am swing - ing; E - ver



mer - ri - ly, ev - er cheer - i - ly, Morn and night I am ring -
morn - ing as day is dawn - ing, I greet the sun with my ring -

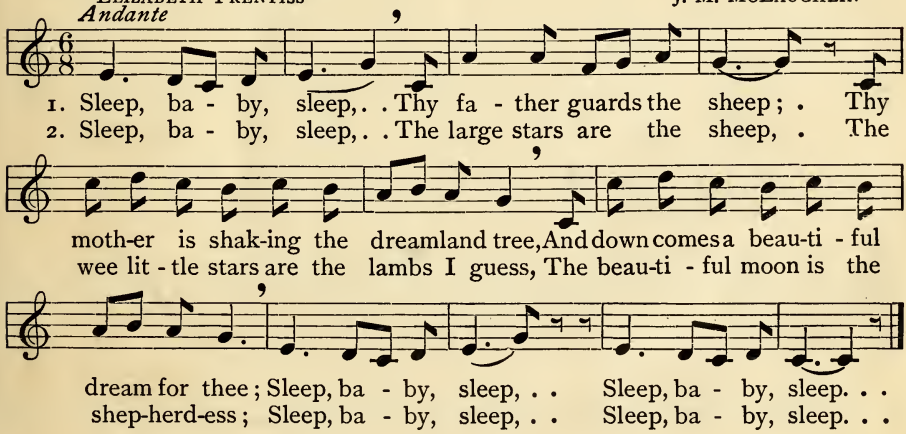


CRADLE SONG

Adapted from the translation of
ELIZABETH PRENTISS

J. M. McLAUGHLIN

Andante

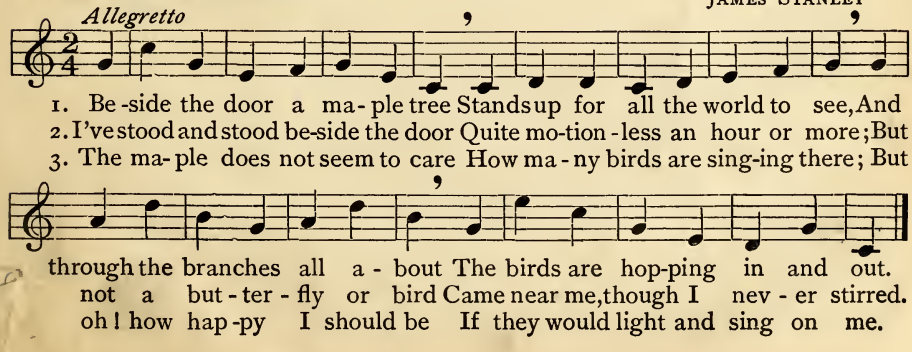


A GIRL'S WISH

KATHLEEN KIRCHHOFFER

JAMES STANLEY

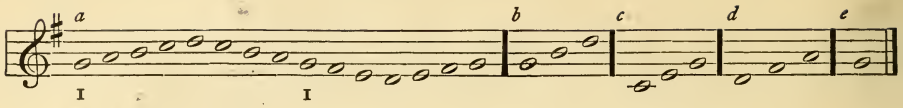
Allegretto



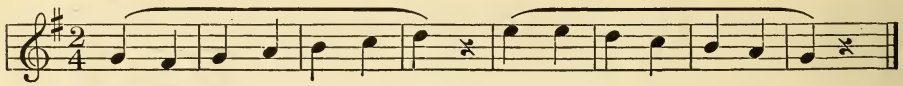
Chapter II

KEY OF G

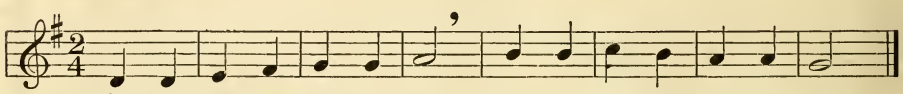
29



Phrase mark 30

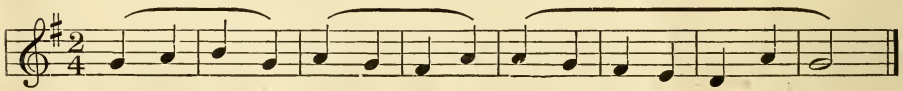


Breath mark 31



1. Swing-ing, swing-ing to and fro, High up in the air I go.
2. May be I shall go so high, Some day I shall touch the sky.

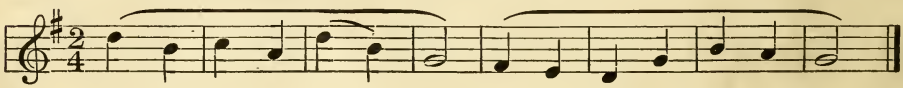
Intervals 3–1 7–2 5–2 32



Intervals 2–4 5–3 33



Slur. Intervals 2–5 5–1 34

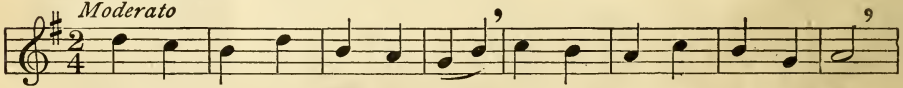


AUTUMN

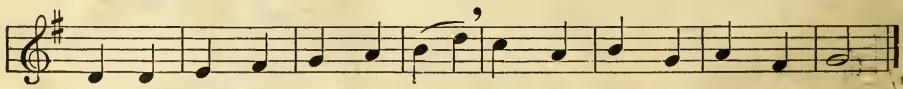
Alexander Smart. Adapted

Moderato

35



1. Spring and sum-mer glide a-way, Au-tumn comes with tress-es gray;
2. Still we dance and still we sing; Au-tumn days their treasures bring;



Fad-ed leaves and meadows sere Tell us win-ter days are near.
We fear not cold win-ter's sting, And be-hind him fol-lows spring.

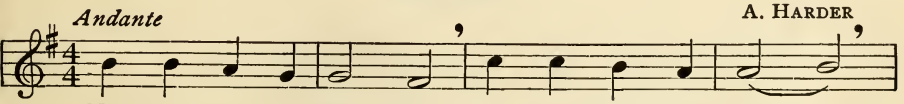


36 Intervals 7–3 7–4

37 Intervals 2–6 4–6

EVENING

Andante A. HARDER



38

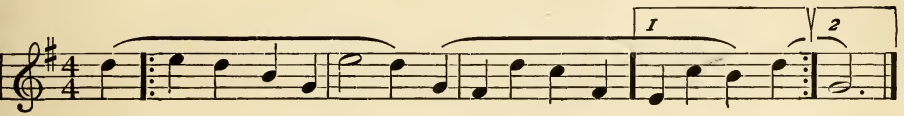
1. Now the sun is sink - ing In the gold - en west; .
2. And the mer - ry stream - let, As it runs a - long, . .



Birds and bees and chil - dren . . All have gone to rest.
With a voice of sweet - ness . . Sings its eve - ning song.



39 Hold. Intervals 5–5 5–3

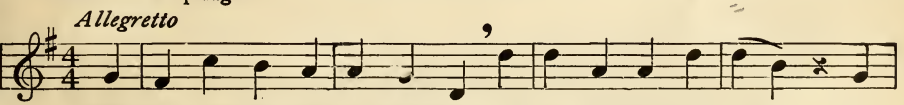


40 The repeat. First and second endings. Intervals 1–6 5–1 7–5 6–4

THE SQUIRREL

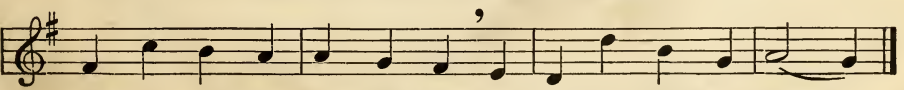
From "Well Spring"

Allegretto



41

1. The squir-rel has-tens to and fro With wal-nuts and with corn; His
2. The hap - py har-vest time he knows Will ver - y soon be past; So



store to fill ere comes the snow And au-tumn fields are shorn. .
gai - ly at his work he goes,—Cold win-ter's com - ing fast. . .

MARY VAUGHAN *Moderato* MRS. H. H. A. BEACH

42

1. The ap - ples have been gath - ered and piled in rud - dy
2. Thanks-giv - ing day is com - ing, the glad Thanksgiv - ing

heaps, And down a - mong the grass - es the pur - ple as - ter
day! We count the nights and morn - ings that slow - ly pass a -

sleeps. We've brought the gloss - y chest - nuts from hill-sides far and
way. We'll have a mer - ry frol - ic, when it at last is

near, And soon it will be com - ing, the glad day of the year!
here, When har-vests all are gath - ered, and win - ter days are near.

Tie 43

Interval 5–7 44

Interval 6–2 45

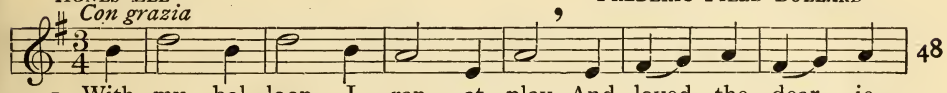
46



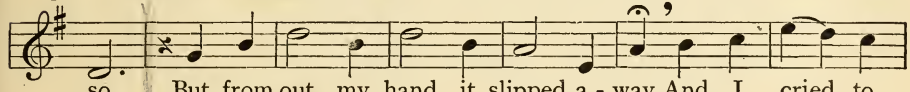
THE TOY BALLOON

AGNES LEE — FREDERIC FIELD BULLARD

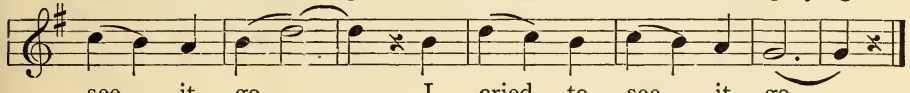
Con grazia



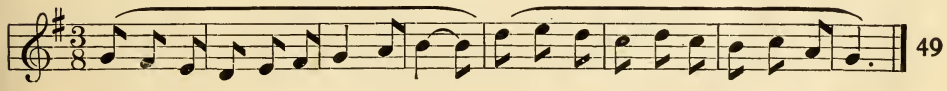
1. With my bal - loon I ran at play, And loved the dear - ie
2. High up it sailed, so ver - y high! I cried as ne'er be -
3. I knew it touched the cur - tain thin That hides the stars and

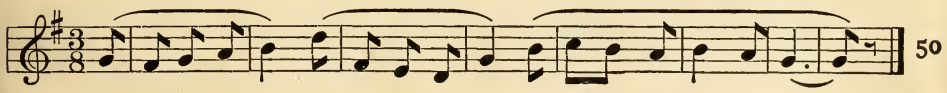


so, But from out my hand it slipped a - way, And I cried to
fore, Till I lost its blue a - gainst the sky; And I cried no
moon, And that an - gel chil - dren let it in, And were playing with



see it go, . . . I cried to see it go. . .
more, no more, . . And then I cried no more. .
my bal - loon, . . Were playing with my bal - loon. .

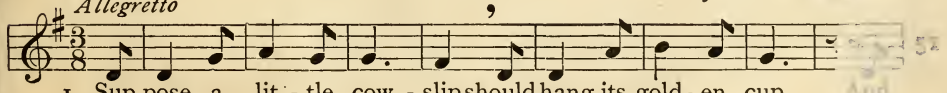




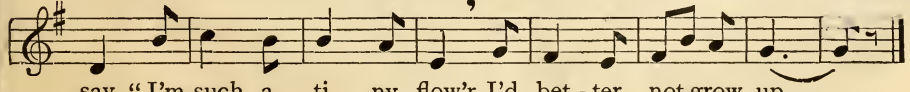
SUPPOSE

Anonymous — J. B. WEKERL

Allegretto



1. Sup-pose a lit - tle cow - slip should hang its gold - en cup,
2. How ma - ny wea - ry trav - 'lers would miss its dain - ty grace,



say, "I'm such a ti - ny flow'r I'd bet - ter not grow up. . .
ma - ny lit - tle ones would grieve to lose its smil - ing face! .

52

Interval 4–5 53

Intervals 3–6 1–4 54

THE WIND

Adapted from CAROLINE A. MASON

GEORGE A. VEAZIE

Larghetto

55

1. Which - ev - er way the wind doth blow, Some heart is glad to have it so; Then blow it east or blow it west, The wind . . that blows, that wind . . is best.
2. My lit - tle bark sails not a - lone; A thou-sand fleets from ev - 'ry zone Are out up - on . . a thou - sand seas, And each . . a - waits a fav - 'ring breeze.

IF ANIMALS COULD TALK

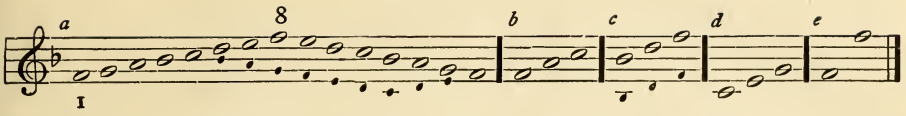
ABBIE FARWELL BROWN

Andantino

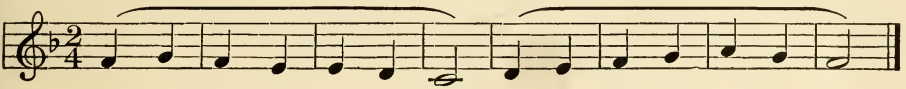
1. I wish I knew the simple words To talk with fish and beasts and birds! We call them "dumb" because they speak A tongue not English, French, or Greek.
2. But they are wis - er far than we, And oft - en grieve, it seems to me, Be - cause we folk of tai - lor - land Can't an-swer them nor un - der - stand.

Chapter III

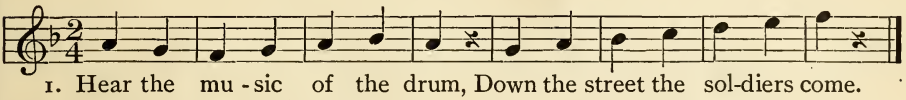
KEY OF F



57



58 Phrase mark

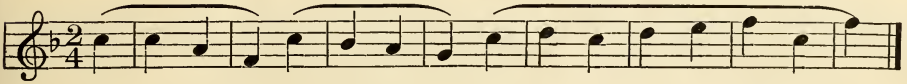


59

1. Hear the mu - sic of the drum, Down the street the sol-diers come.
2. O'er their heads their banners fly, As they're marching proudly by.



60 Intervals 1–3 2–4 3–5



61 Intervals 1–5 2–5 8–5



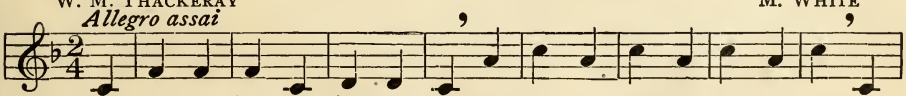
62 Hold. Intervals 1–5 3–5 5–5

A FUNNY STORY

From the German by
W. M. Thackeray

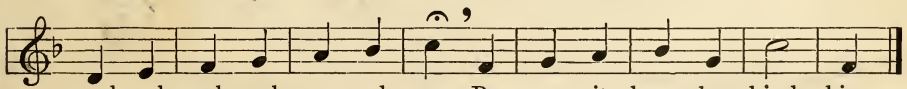
M. White

Allegro assai



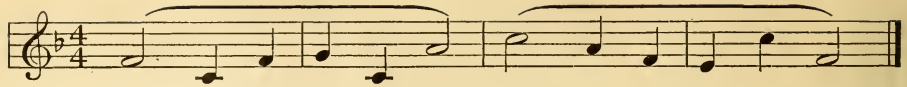
63 Breath mark

1. There lived a sage in days of yore, And he a handsome pig-tail wore, But
2. He mused upon this curious case, And said he'd change the pigtail's place, And
3. Says he "The mys-te-ry I've found," Says he "The mystery I've found; I'll
4. Then round and round and out and in, All day the puz-zled sage did spin, In

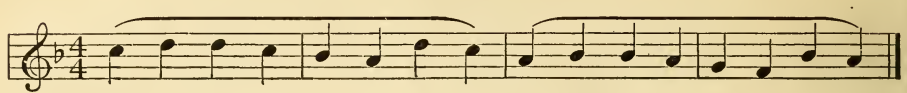


wondered much and sorrowed more, Be - cause it hung be - hind him.
have it hang-ing at his face, Not dang-ling there be - hind him.
turn me round;" He turned him round, But still it hung be - hind him.
vain — it mat-tered not a pin, — The pig - tail hung be - hind him.

Intervals 2–5 7–5 64



Intervals 3–6 1–4 65



HAIL, FAIREST LAND

M. A. L. Lane

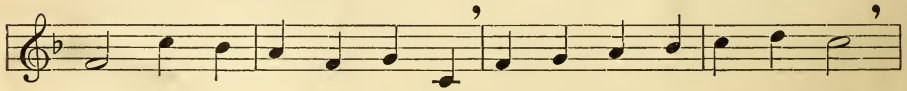
Maestoso

S. Hoffer

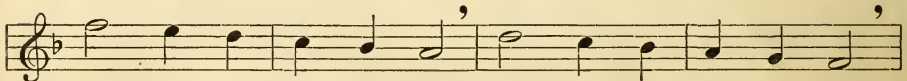
66



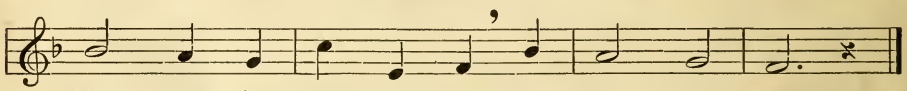
1. Hail, fair - est land, we greet thee! Ma - ny bless-ings on thee pour;
2. Hail, land our fa - thers cherished! We will love thee more and more;



Homes glad with peace and plen - ty Grace thy fields from shore to shore.
"Right" still must be our watchword, Freedom's flag go on be - fore.

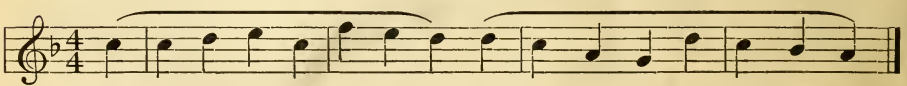


1.2. Long may our land be brave, Loy - al to serve and save,

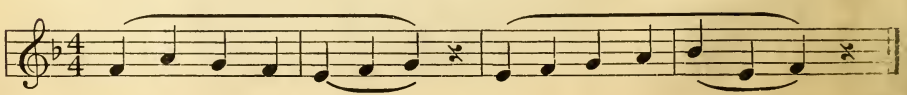


May our bright ban - ner wave For ev - er - more.

Intervals 7–5 2–6 67

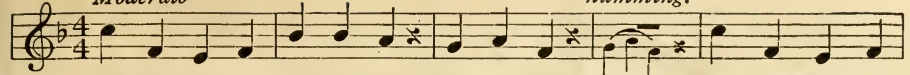


Slur. Intervals 2–7 4–7 68



CELIA STANDISH

Moderato *humming.*

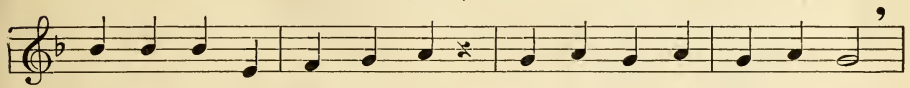


69

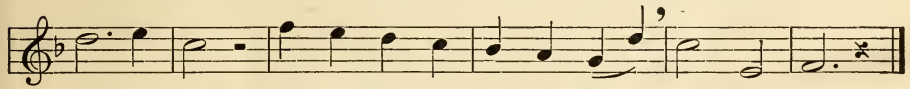
1. Tell me what you have for me, San - ta Claus, (*h'm*) Tell me what my
2. Then I want a watch and chain, San - ta Claus, (*h'm*) Boots to wear out
3. Sis - ter wants a new sled too, San - ta Claus, (*h'm*) She wants one that's



gifts shall be, San - ta Claus. (*h'm*) First I want a clip - per sled,
in the rain, San - ta Claus; (*h'm*) If you've candy bring me some,
paint-ed blue, San - ta Claus; (*h'm*) If you have not sleds for two,



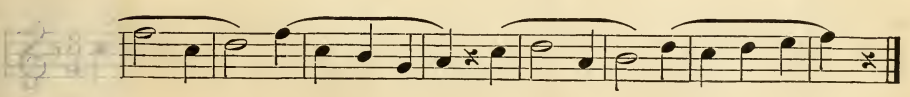
Then a sweat - er blue and red, Or an o - ver - coat in - stead,
And I want a real snare drum, If you please a top to hum,
I can make my old one do, Don't for - get the one that's blue,



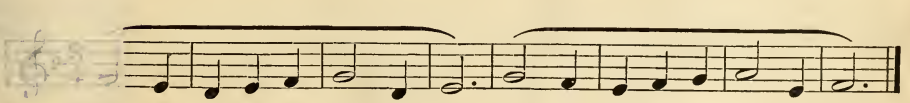
San - ta Claus, First I want a clip - per sled, San - ta Claus.
San - ta Claus; If you please a top to hum, San - ta Claus.
San - ta Claus; Don't for - get the sled that's blue, San - ta Claus.



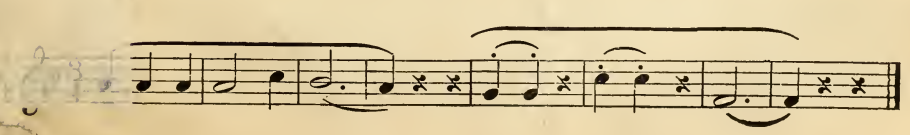
70 Tie. Interval 1–6



71 Intervals 6–8 4–6



72 Intervals 2–6 3–7

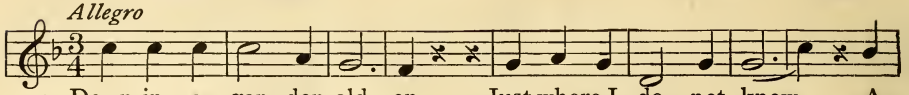


73 Staccato marks,— non-legato

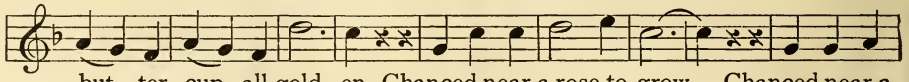
FRANK DEMPSTER SHERMAN. GEORGE A. VEAZIE

Allegro

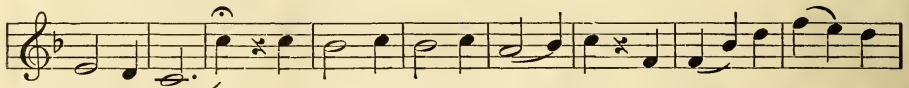
74



1. Down in a gar - den old - en, Just where I do not know, A
2. This was the drink of wa - ter Sipped by the rose each day, But



but - ter - cup all gold - en, Chanced near a rose to grow, Chanced near a
no one yet has caught her Drinking in such a way, Drinking in

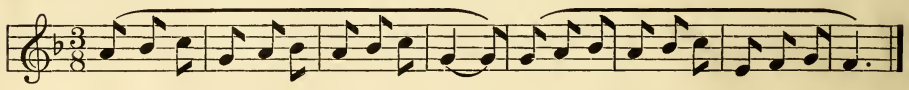


rose to grow; And ev - 'ry morning ear - ly Be - fore the birds were
such a way. Of course it is no trea - son To say that thus she



up, A ti - ny dewdrop pear-ly Fell in this dain - ty cup.
sips, And that is just the reason She has such dew-y lips.

75



Interval 6–3

76

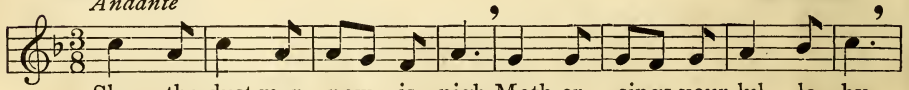


THE DUSTMAN

MARY VAUGHAN M. WHITE

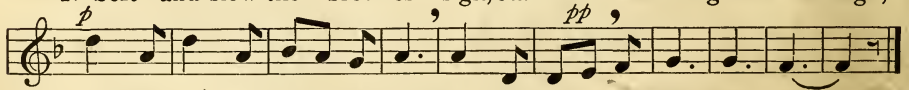
Andante

77

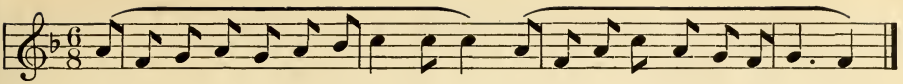


1. Sleep, the dust-man now is nigh, Moth-er sings your lul - la - by,
2. Soft and slow the breez-es sigh, Stars are watch-ing from on high,

p *pp*

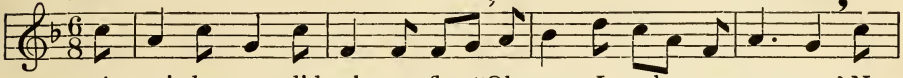


Lul - la - lul - la, lul - la - by, Lul - la - by, oh, lul - la - by.
Lul - la - lul - la, lul - la - by, Lul - la - by, oh, lul - la - by.

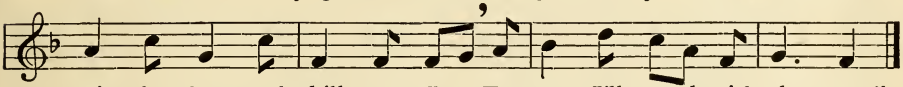


THE SPIDER TAILOR

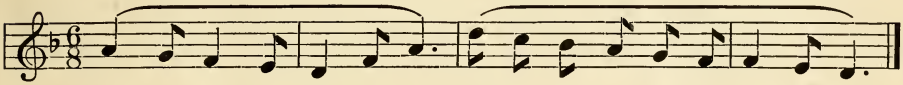
Giocoso R. S. Church



1. A spi-der once did ask a fly, "Oh, may I take your measure? No
2. "Your craft is ver-y great I hear," The prudent fly made an-swer, "But



tai-lor has such skill as I, For you I'll work with pleas-ure."
still my clothes might cost me dear, So catch me if you can, sir."

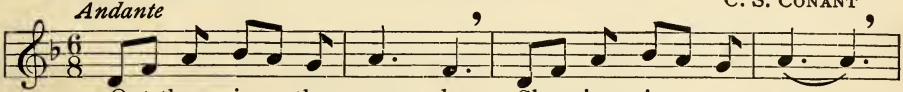


Interval 6–1

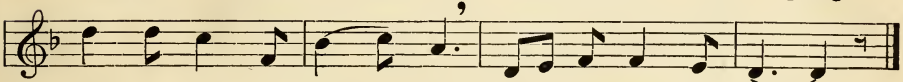
SLEEPING SNOWDROPS

Celia Standish C. S. Conant

Andante



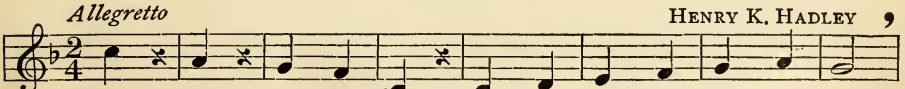
1. Out there in the gar-den, Sleep-ing in a row,
2. Soft and warm 'tis ly-ing, O'er each daint-y head,
3. May be they are dream-ing, Dreaming of the spring,



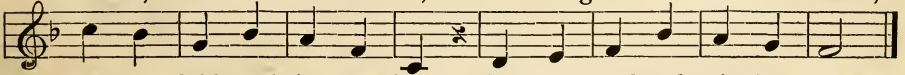
All the lit-tle snow-drops Lie be-neath the snow.
They are snug and co-sy In their lit-tle bed.
When the lit-tle brooks flow Where the rob-ins sing.

SNOW

Allegretto Henry K. Hadley



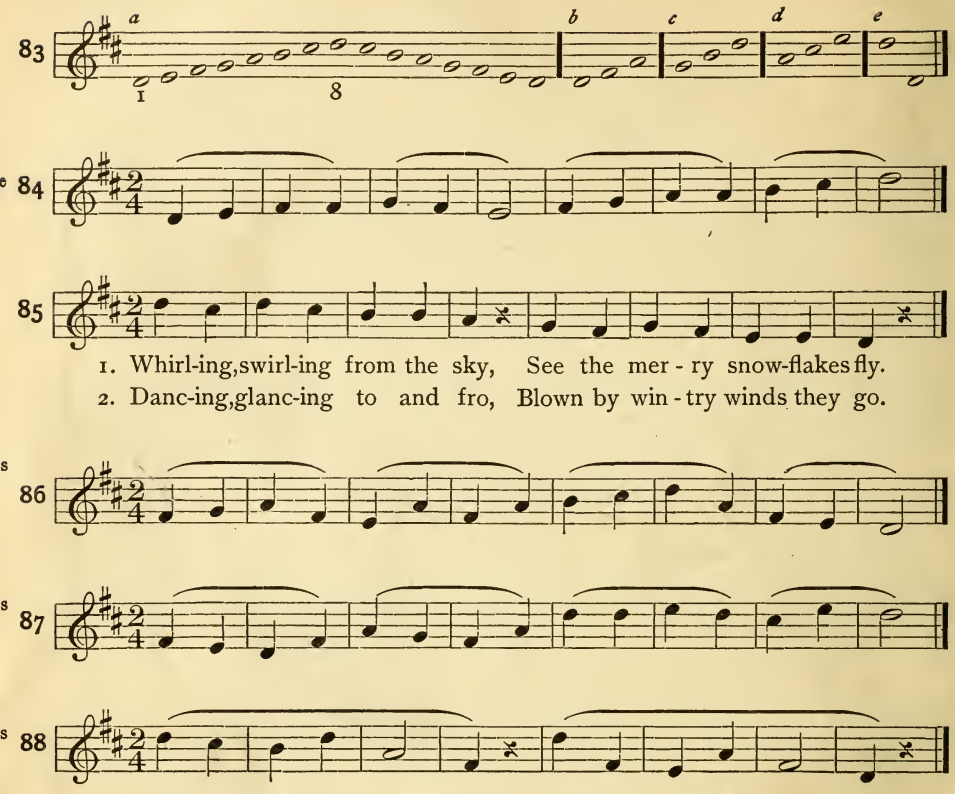
1. Snow, snow ev-'ry-where, On the ground and in the air,
2. Snow, snow far and near, We are glad to see it here;



In the fields and in the lane, On the roof and win-dow pane.
Snow-ball mak-ing will be fun, When to-mor-row's work is done.

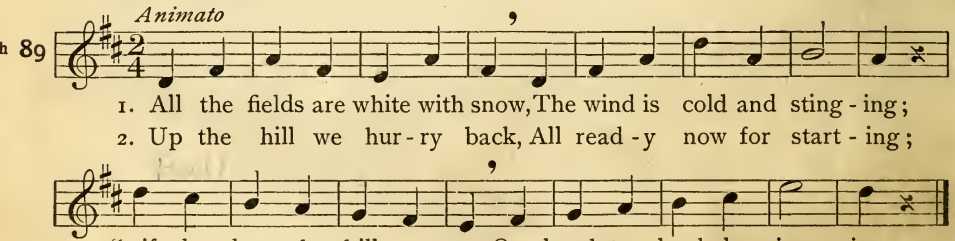
Chapter IV

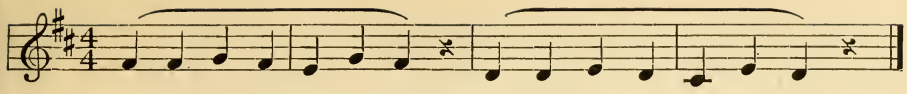
KEY OF D



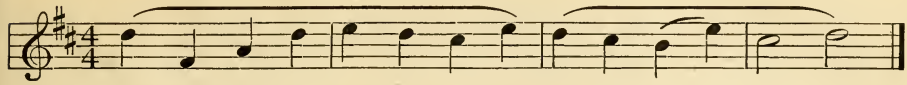
COASTING

Celia Standish — A. Mari





Intervals
2–4
7–2



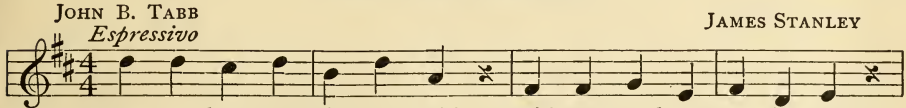
Slur.
Interval
6–2

LIGHT AND SHADOW

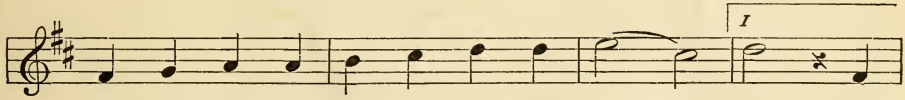
JOHN B. TABB

Espressivo

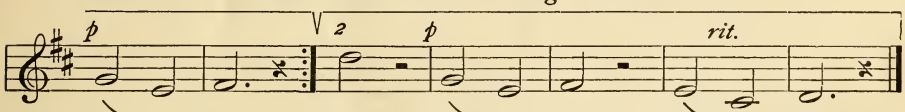
JAMES STANLEY



1. "How I love you, lit - tle maid!" Said the sun-beam to the shade,
2. But at twi-light ere he died, She was weep-ing at his side,

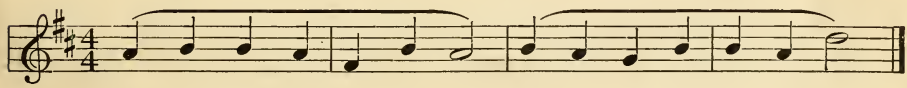


As all day she shrank a - way be - fore . . him, be -
And he felt her tress - es trail - ing o'er . .



Repeat.
First and second endings

fore . . him. him, o'er . him, o'er . him.



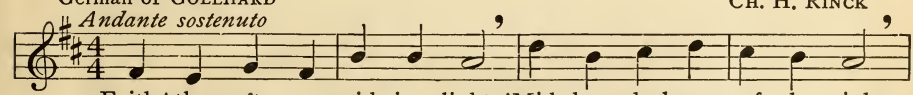
Intervals
3–6
4–6

FAITH, HOPE, AND LOVE

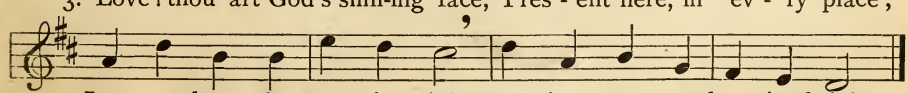
Suggested by the German of GOLLHARD

Andante sostenuto

CH. H. RINCK



1. Faith! thou art our guid - ing light, 'Mid deep darkness of the night;
2. Hope! thou art our an - chor strong, When dark dangers round us throng;
3. Love! thou art God's smil-ing face, Pres - ent here, in ev - 'ry place;



Let us keep thee e'er in sight, Burn-ing ev - er, burn-ing bright.
Hold us sure - ly, hold us long, 'Mid the waves of woe and wrong.
May we ev - er own thy grace, While we run life's fleet-ing race.

Intervals 7–5 2–5

95



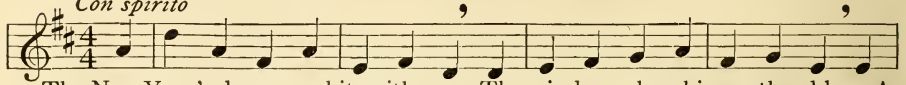
THE NEW YEAR'S DAYS

CELIA STANDISH

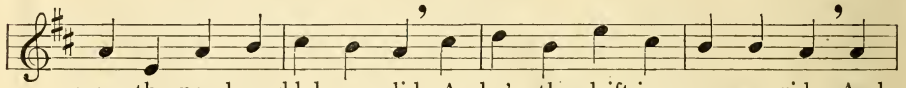
Con spirito

C. S. CONANT

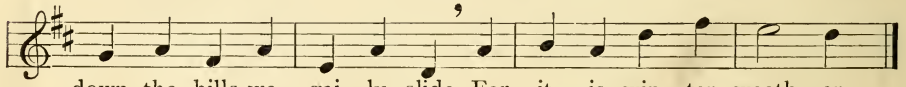
96



1. The New Year's days are white with snow, The winds are laughing as they blow; A-
2. Each rushing stream is warmly dressed, An i - cy coat up - on its breast; And



cross the ponds and lake we glide, And o'er the drift-ing snow we ride, And
on each branch of ev - 'ry tree, Packed in as close as close can be, The

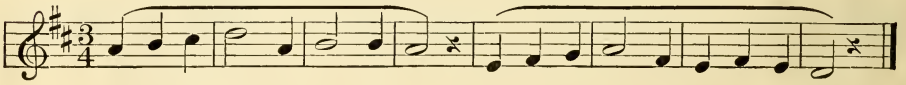


down the hills we gai - ly slide, For it is win - ter weath - er.
next year's leaf-lets we can see, All nes - tled close to - geth - er.

Tie 97



98

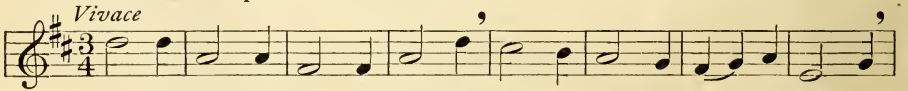


THE FIVE VOWELS

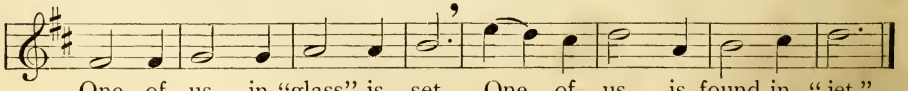
DEAN SWIFT. Adapted

Vivace

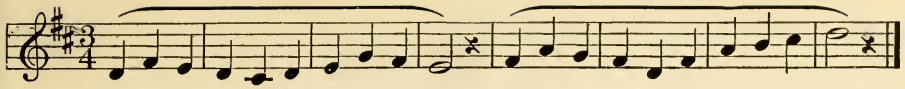
99



1. We are lit - tle fair - y creatures, All of dif-f'rent voice and features;
2. One in "tin" is well sur - round-ed, By a "box" the fourth is bounded,



One of us in "glass" is set, One of us is found in "jet."
And the fifth, what-e'er you do, Nev - er will it fly from "you."

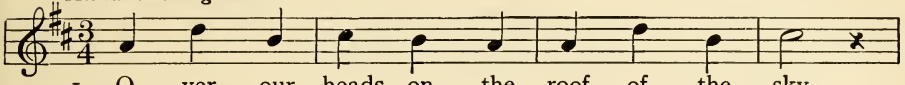


STARS

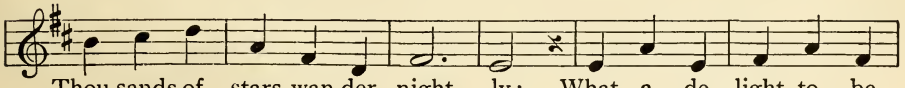
NATHAN HASKELL DOLE

Andante con grazia

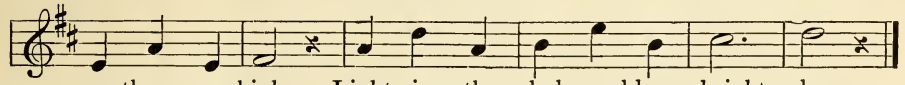
W. W. GILCHRIST



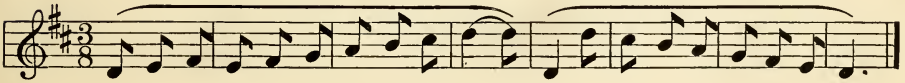
1. O - ver our heads, on the roof of the sky,
2. Yon - der's the Dog - star, and yon - der the Bear,

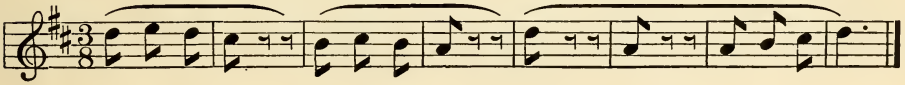


Thou-sands of stars wan-der night - ly; What a de - light to be
Three jol - ly plan - ets be - tween them; Sometimes the moon like a



up there so high, Light - ing the whole world so bright - ly.
queen lin - gers there,— Sure - ly, my dear, you have seen them.



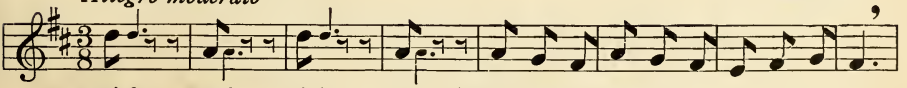


THE OLD CLOCK

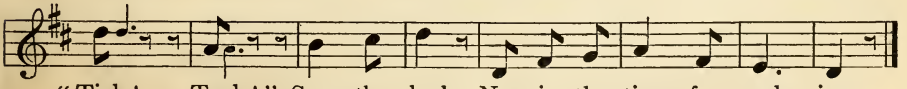
NATHAN HASKELL DOLE

Allegro moderato

K. LAMBERT



1. "Tick! Tock! Tick! Tock!" Moments are hur-ry-ing, scur-ry-ing by;
2. "Ding! Dong! Ding! Dong!" Moments are hur-ry-ing, scur-ry-ing by;



"Tick! Tock!" Says the clock, Now is the time for work - ing.
"Work well," Says the bell, Noth-ing is won by shirk - ing.

105

Hold.
Intervals
2–6
8–2

106



A SNOWBALL BATTLE

CELIA STANDISH

S. C. COOKE

Vivace

107

1. The snow all night was drift - ing, O'er the meadows sift - ing, And now the sun is so bright and clear, And out we rush to play. The
2. Be - hind our fort we're ly - ing, O'er it snow-balls fly - ing; O they are shots from a stur - dy foe, And we are sol - diers gay. And

snow - balls fast are fly - ing, To mis - siles swift re - ply - ing; We've built a good fort for the foe is near, Hur-rah! for fun to - day!
now you see we're beat - ing, And quick - ly they're re - treat - ing, And loud - ly we're shout-ing as off they go, Hur-rah! we've won the day!

SOMETIME

AGNES LEE

JAMES STANLEY

Andante

108

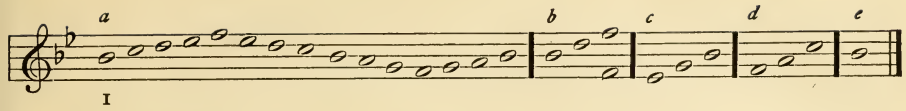
1. When my moth - er dear I ask When there'll be no dai - ly task,
2. Oft - en when the bright days throng, I do long and long and long,
3. And I won - der where they are, Some-time days, so dim and far;

rit. . . . . a tempo

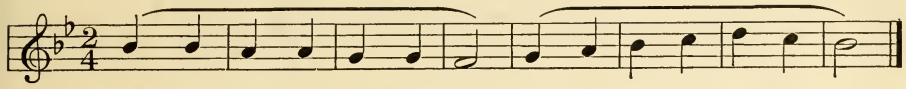
And the hol - i - days will be, "Sometime, dear," she answers me. . .
For the some-time to come true, As it nev - er seems to do. . .
For to wait I scarce know how, Oh! is some-time nev - er now? .

Chapter V

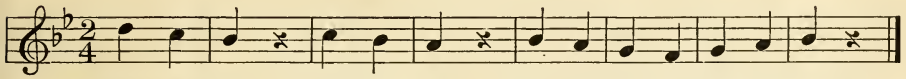
KEY OF B-FLAT



109

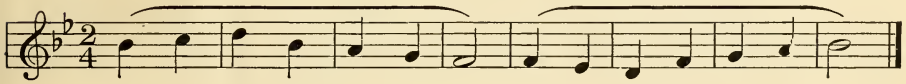


110 Phrase mark



111

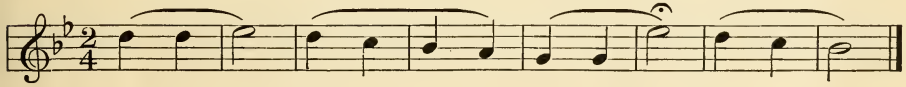
1. Here we go! Here we go! Tho' the chilling winds may blow.
2. Clear the way! Clear the way! 'Tis the mer- ry, mer - ry sleigh.



112 Intervals 3–1 3–5



113 Intervals 6–1 2–5 5–1



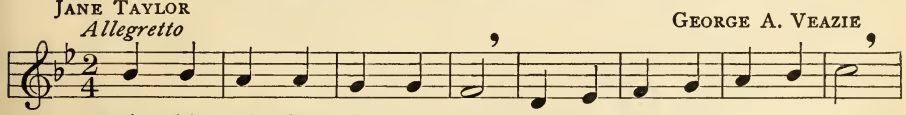
114 Hold. Interval 6–4

TWINKLE, TWINKLE, LITTLE STAR

Jane Taylor

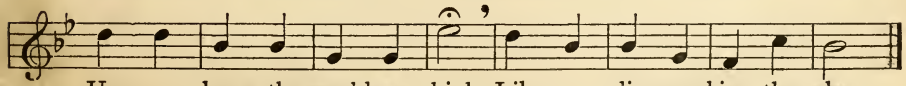
Allegretto

George A. Veazie



115 Breath mark

1. Twin - kle, twin - kle, lit - tle star! How I won - der what you are,
2. When the glo - rious sun is set, When the grass with dew is wet,

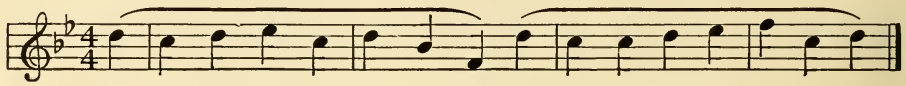


Up a - bove the world so high, Like a dia-mond in the sky.
Then you show your lit - tle light, Twin-kle, twin- kle, all the night.

Interval 2–7 116



Intervals 4–2 5–3 5–2 117

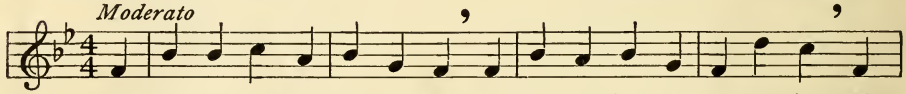


VALENTINE'S DAY

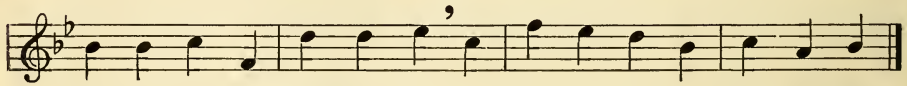
EDNA KINGSLEY WALLACE — KATHERINE RUTH HEYMAN

Moderato

118



1. Oh, when to-day the postman rings, And val-en-tines to you he brings, They
2. Now by the postman some will go, But there's a bet-ter way, you know, For

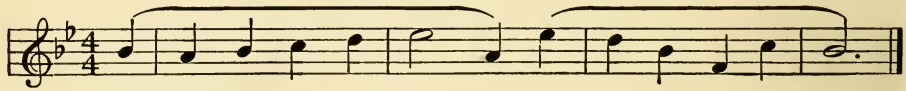


are so ver - y bright and gay, It is a ver - y hap - py day.
it is sure - ly great - er fun, To drop them by the door and run.

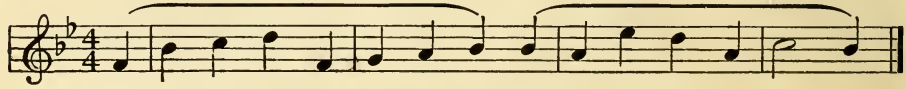
Intervals 5–3 2–6 119



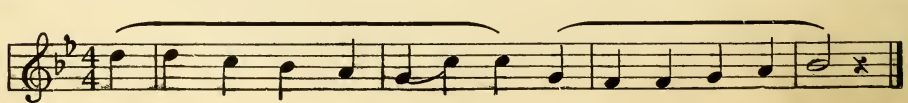
Interval 4–7 120



Interval 3–7 121



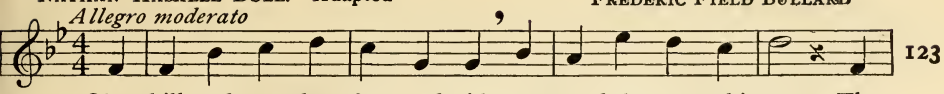
Slur 122



NATHAN HASKELL DOLE. Adapted

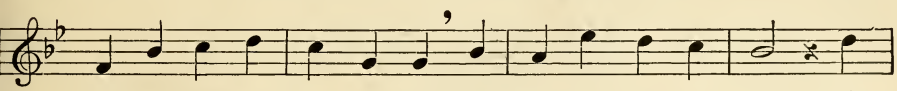
Allegro moderato

FREDERIC FIELD BULLARD

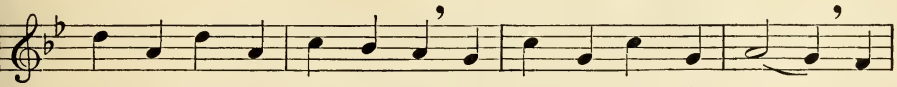


123

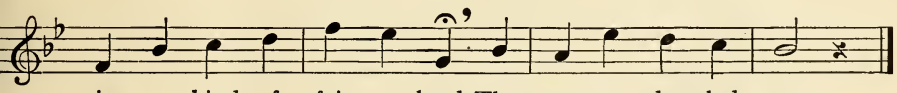
1. O'er hill and meadow far and wide Is spread the pure white snow, The
2. We gai - ly toss the snow a - bout, We pelt each oth - er too, And



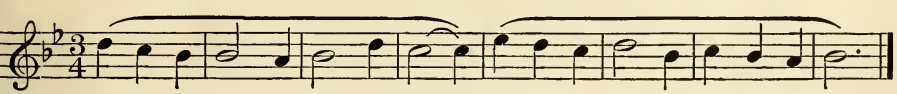
roads are hid on ev - 'ry side, The fen - ces do not show. With
all of us with mer - ry shout, Our jol - ly task pur - sue. Soon



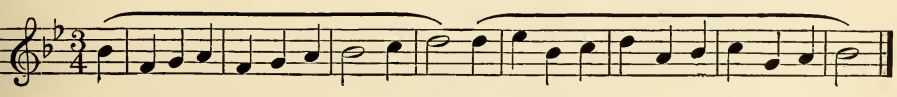
bus - y shov-els now in hand, We dig our mar - ble ways,— It
ev - 'ry one his sled will bring, And plow a - cross the snow — Our



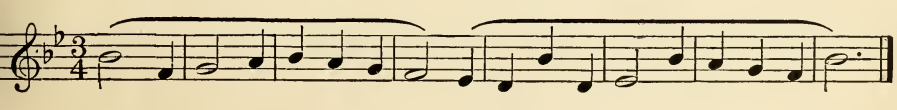
is a kind of fair - y land, That meets our daz-zled gaze.
voi - ces shall with laugh-ter ring, As down the hill we go.



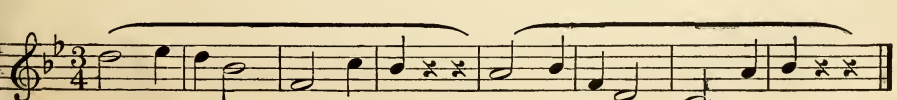
124 Tie



125 Intervals $\frac{7-5}{4-1}$



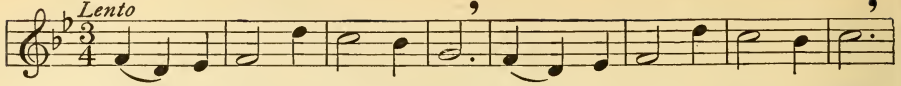
126 Intervals $\frac{3-1}{4-1}$



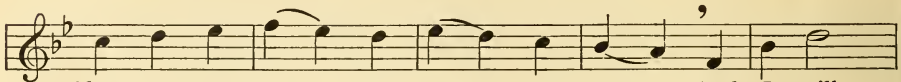
127 Interval $\frac{2-7}{}$. Syncopation

THOMAS DEKKER. Adapted English Folk Song

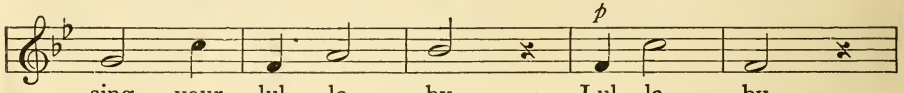
128 *Lento*



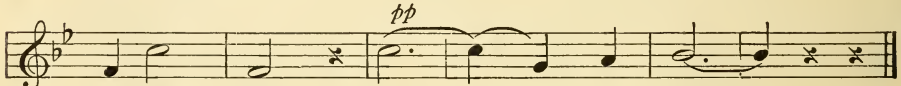
1. Gold - en slum-bers kiss your eyes, Smiles a - wait you when you rise;
2. 'Neath the drow-sy, droop-ing lids, Dreams from fair - y land are hid;



Sleep, pret - ty lov'd one, do . . not cry, . . And I will

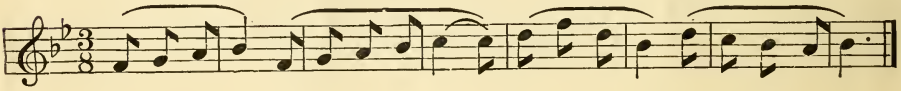


sing your lul - la - by, Lul - la - by,



lul - la - by, lul - - la - by. . .

129



Intervals 3-6 4-6

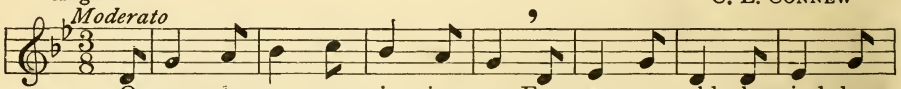
130



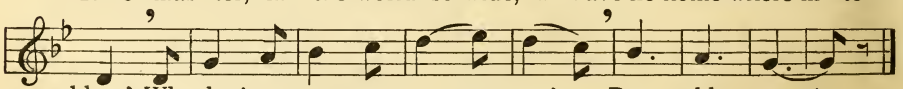
THE WANDERER

English C. E. CONNEW

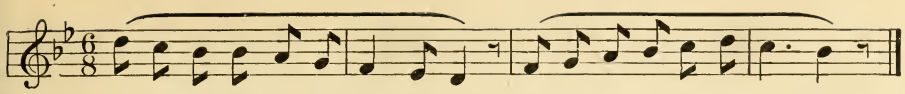
131 *Moderato*

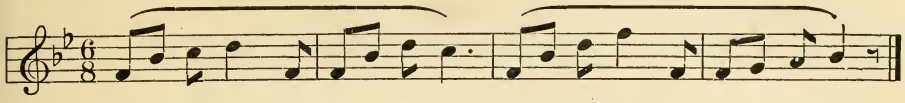


1. O man, why are you sit - ting so, For ver - y cold the wind does
2. O mas - ter, in the world so wide, I have no home where-in to



blow? Why don't you to your cot - tage go? Poor old man!
bide, No com-forts by my fire - side. Poor old man!


132

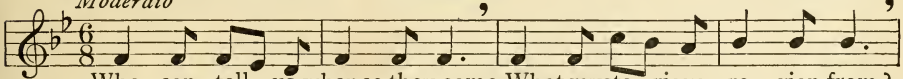

133 Interval 5–5

Frank Dempster Sherman

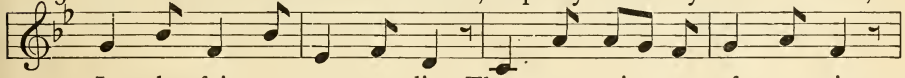
DREAMS

N. S. Chase

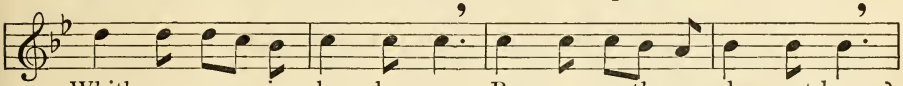
Moderato


134

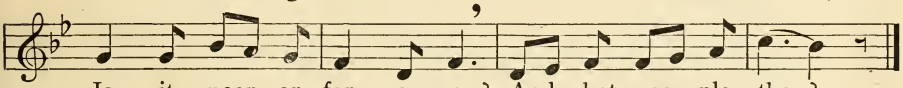
1. Who can tell us whence they come, What myste - rious re - gion from?
2. Once when I was there, the town Seemed en-tire - ly up - side down:
3. All the men and hors - es there, Top - sy tur - vy in the air,



In what fair - y coun - try lies That strange cit - y of sur-prise,
Roofs of barns and hous - es stood Where the stone foun-da - tions should;
Walked and trot - ed on the blue, 'Twas a splen-did av - e - nue.



Whith - er we in slum - ber go By a path we do not know?
And the streets all seemed to run Straight as ar - rows to the sun,
But at morn-ing when I woke I dis - cov - ered 'twas a joke,



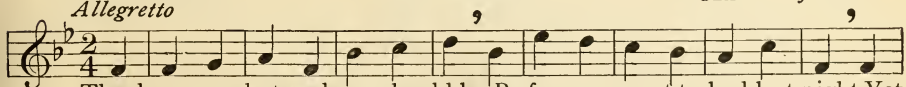
Is it near or far a - way? And what peo - ple they?
Where like rib - bons they were wound Its great spool a - round.
And that on - ly in a dream Things so strange may seem.

Gabriel Setoun

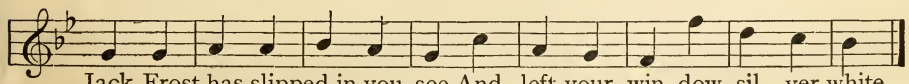
JACK FROST

Clayton Johns

Allegretto


135

1. The door was shut as doors should be, Be-fore you went to bed last night, Yet
2. He must have waited till you slept, And not a sin - gle word he spoke; His
3. And now you cannot see the trees, Nor fields that stretch beyond the lane; But

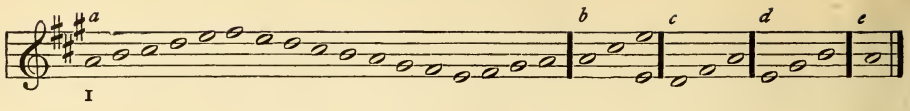


Jack Frost has slipped in you see, And left your win - dow sil - ver white.
sketch-es made, a - way he crept, The si - lent rogue, be - fore you woke.
there are fair - er things than these, His fin - gers traced on ev - 'ry pane.

Chapter VI

KEY OF A

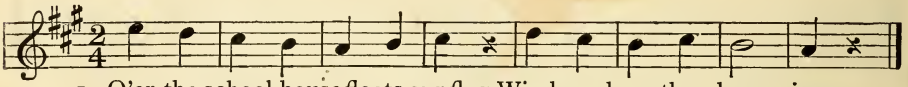
136



Phrase mark 137

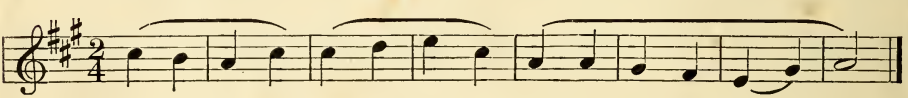


138

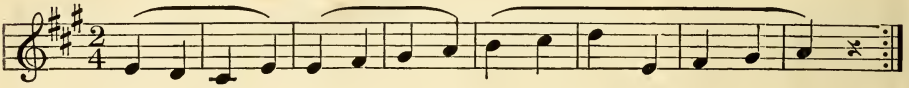


1. O'er the school-house floats our flag, Winds and weather brav - ing.
2. Chil-dren love its folds to see, In the breez-es wav - ing.

Slur. Intervals 1–3 5–3 5–7 139



Repeat. Intervals 3–5 4–5 140



TRY, TRY AGAIN

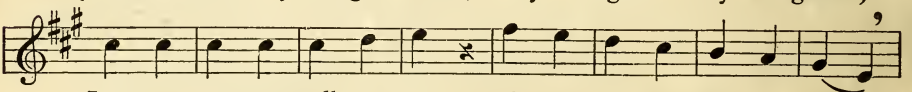
Moderato GEORGE A. VEAZIE

141



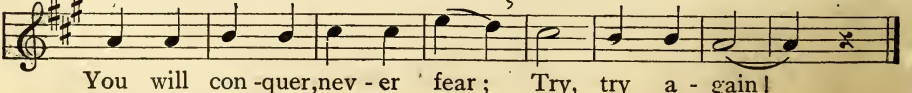
1. { Here's a les - son all should heed, Try a - gain! Try a - gain! }
   { If at first you don't suc-ceed, Try a - gain! Try a - gain! }
2. { Let the task be ne'er so hard, Try a - gain! Try a - gain! }
   { Time will sure - ly bring re - ward, Try a - gain! Try a - gain! }

Breath mark

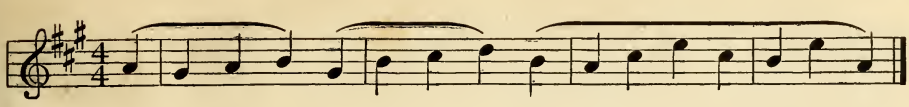


Let your cour-age well ap - pear; If you on - ly per - se - vere
When you strive 'tis no dis - grace, Though you fail to win the race;

Tie

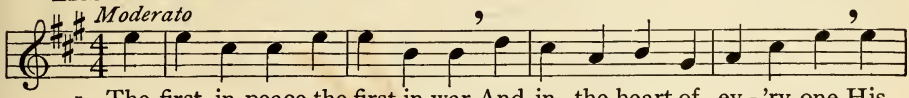


You will con - quer, nev - er fear; Try, try a - gain!
Brave - ly then, in such a case, Try, try a - gain!

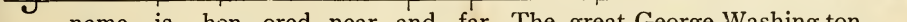


GEORGE WASHINGTON

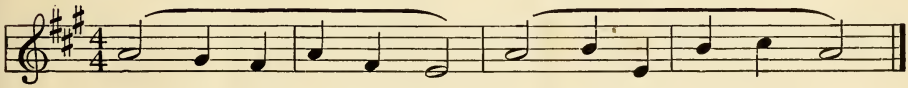
EDNA KINGSLEY WALLACE — LAURA ELLS



1. The first in peace, the first in war, And in the heart of ev - 'ry one, His
2. In all the pic-tures that I see, He is so ver - y big and tall, I

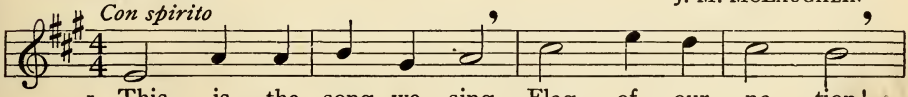


name is hon - ored near and far, The great George Washing-ton.
won - der, when he cut the tree, If he was real - ly small?

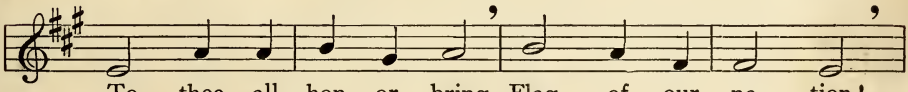


FLAG OF OUR NATION

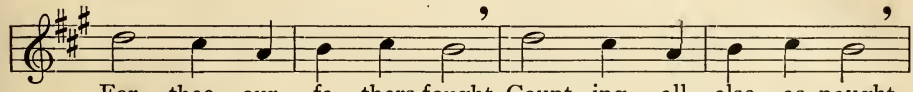
CHARLES WELSH — J. M. McLAUGHLIN



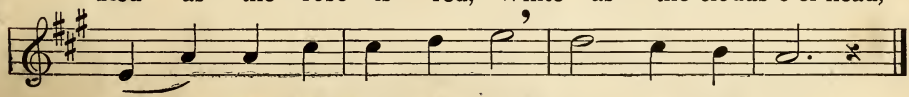
1. This is the song we sing, Flag of our na - tion!
2. Proud - ly it floats on high, Flag of our na - tion!



To thee all hon - or bring, Flag of our na - tion!
Blue as the sum - mer sky, Flag of our na - tion!



For thee our fa - thers fought, Count - ing all else as naught,
Red as the rose is red, White as the clouds o'er-head,



Great was the work they wrought, Our na - tion's flag!
Brave men you oft have led,— Our na - tion's flag!

Interval 5–5 146

147

THE BELL

JANE S. MORRIS

148 *Marcato*

1. A - rise, a - rise! The bell is ring-ing in the tow'r, A -
2. A - rise, a - rise! The bell a - wakes us from our sleep, A -

rise, a - rise! It tells the morn - ing hour.
rise, a - rise! It calls in tones so deep.

Interval 5–3 149

Intervals 6–4 6–5 150

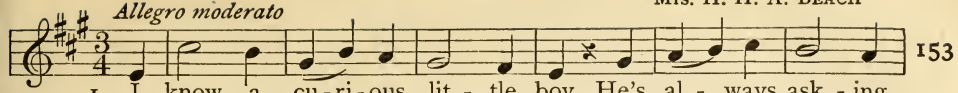
Interval 6–2 151

Fold. Interval 6–3 152

63444

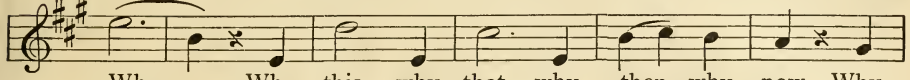
Mrs. H. H. A. Beach

Allegro moderato



153

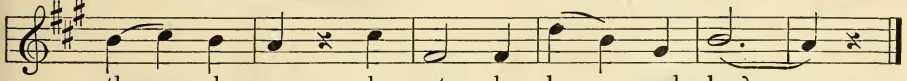
1. I know a cu-ri-ous lit-tle boy, He's al-ways ask-ing
2. He wants to know why wood should swim, When lead and mar-bles
3. He wants to know why fish have gills, And why we can-not



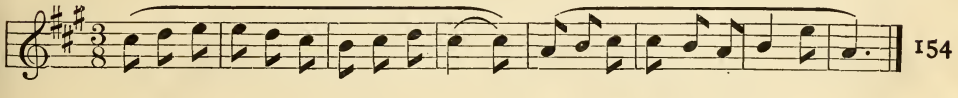
Why; . Why this, why that, why then, why now, Why
sink? . Why stars should shine, and winds should blow, And
fly, . . Why steam comes from the ket-tle spout, And



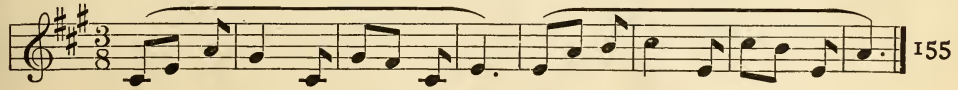
not, why by . . and by? . . . Why this, why that, why
why we eat . . and drink? . . Why stars should shine, and
rain falls from the sky? . . . Why steam comes from the



then, why now, why not, why by . . and by? . .
winds should blow, and why we eat . . and drink? .
ket-tle spout, and rain falls from the sky? . .



154



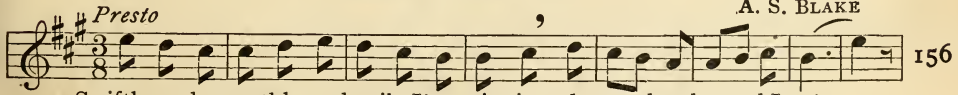
155

Intervals
7–3
6–3

SONG OF THE TOP

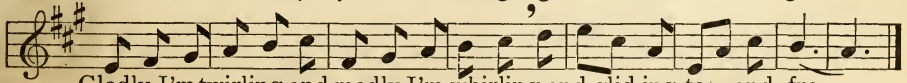
A. S. Blake

Presto



156

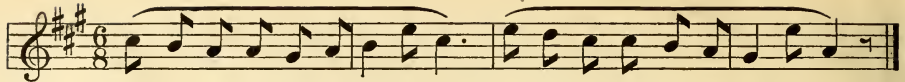
1. Swiftly and smoothly and gaily I'm spinning, oh, round and round I go! .
2. Loud-ly and clearly my music is ring-ing, as round and round I go! .



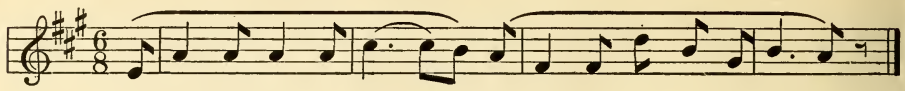
Gladly I'm twirling and madly I'm whirling, and glid-ing to and fro. . .
Mer-ri-ly, cheer-i-ly, glad-ly I'm singing, and glid-ing to and fro. . .

Interval 7–5

157



158



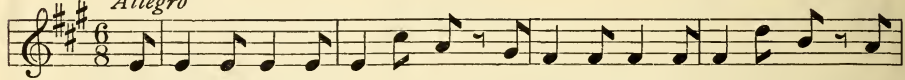
THE MERRY SKATERS

MARY VAUGHAN

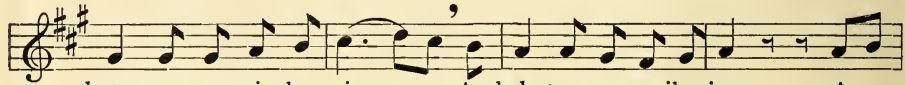
Allegro

German Folk Tune

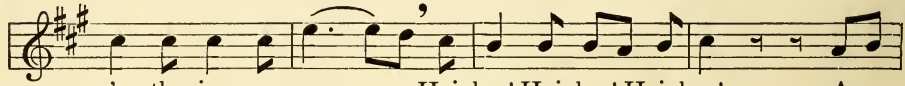
159



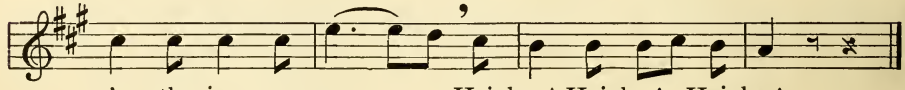
1. The ice is sparkling cold and clear, The laughing girls and boys are here, And
2. We skim the ice in cir-cles wide, As round and round we swiftly glide, And



skates so mer - ri - ly ring, . . And skates so merrily ring; As
gai - ly, cheer-i - ly sing, . . And gai-ly, cheer-i-ly sing; As



o'er the ice we go, . . . Heigh-o! Heigh-o! Heigh-o! As



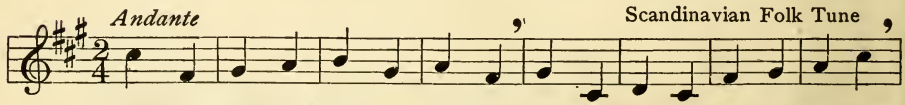
o'er the ice we go, . . . Heigh-o! Heigh-o! Heigh-o!

COLD THE WINDS OF MARCH

Andante

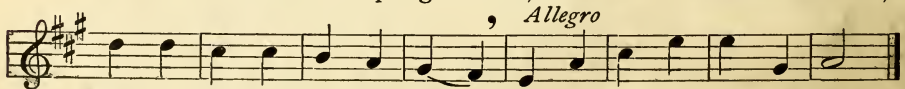
Scandinavian Folk Tune

160



1. Cold the winds of March are blow-ing, And it nev - er ceas-es snow-ing,
2. Soon will come the mild spring showers, Af - ter that the summer flow-ers,

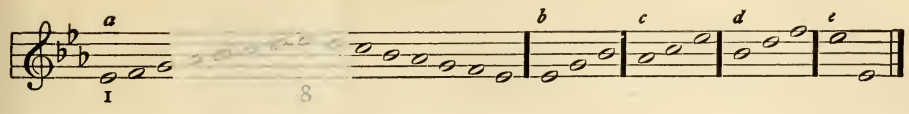
Allegro

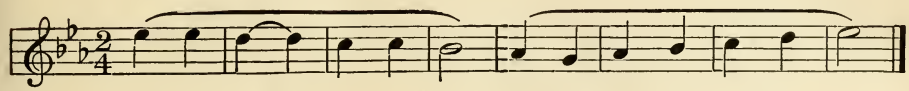


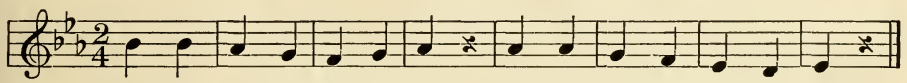
Snow-ing, blow-ing all day long, Yet I sing a mer - ry song.
And I'm hap - py all day long, Sing - ing still a mer - ry song.

Chapter VII

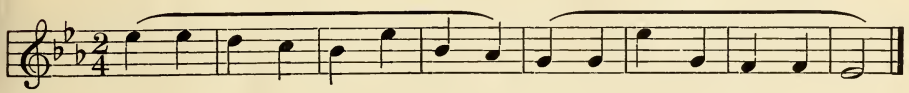
KEY OF E-FLAT

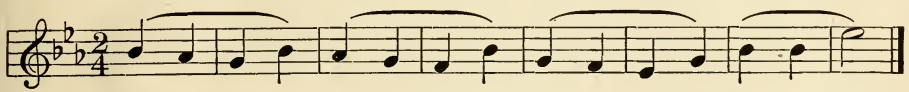






1. Since the rob - in went a - way, I have watched for him each day.
2. Now that win - ter days are past, Sure - ly he will come at last.





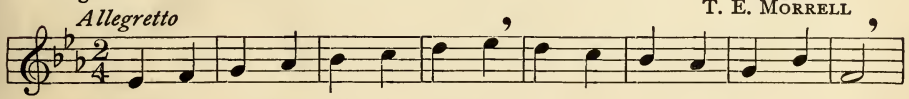


SPRING IS COMING

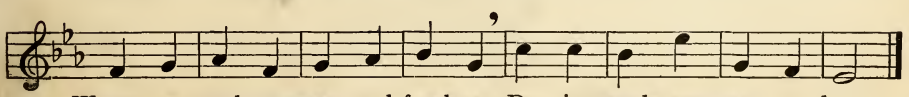
English

Allegretto

T. E. Morrell



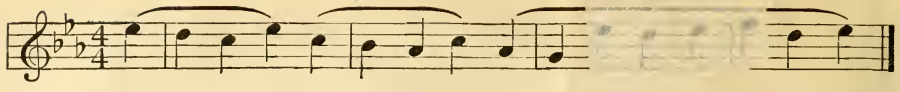
1. Spring is com-ing, spring is com - ing, Rob-ins, rob - ins, build your nest;
2. Spring is com-ing, spring is com - ing, Flow'rs are com-ing, com-ing too;



Weave to - geth-er straw and feath-er, Do - ing each your ver - y best.
Pan-sies, lil - ies, daf - fo - dil - ies, Now are com - ing, com-ing through.

Intervals 6–8 4–6 2̄–7

168

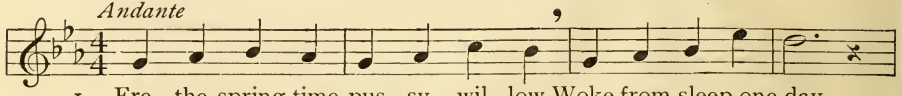


PUSSY WILLOW

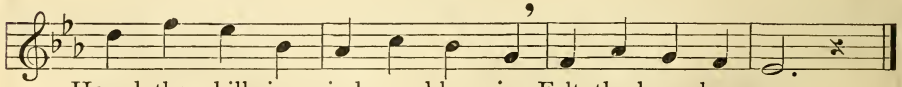
ROSE MILES — CARL REINECKE

Andante

169



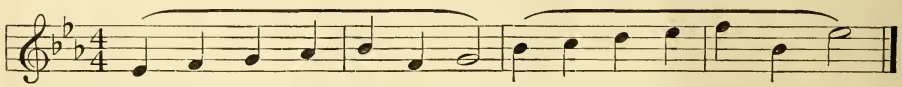
1. Ere the spring-time, pus - sy wil - low Woke from sleep one day,
2. Then she stole out ver - y soft - ly, In her dress of grey,
3. O'er the gai - ly smil - ing riv - er, Joy - ous - ly she swung,



Heard the chill - ing winds a - blow - ing, Felt the branches sway.
Saw the gen - tle sunbeams shin - ing, Saw the chil-dren play.
While the blue-birds, blithe and mer - ry, On the branches sung.

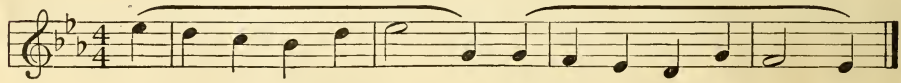
Interval 2̄–5

170



Intervals 5–7 7̲–3

171

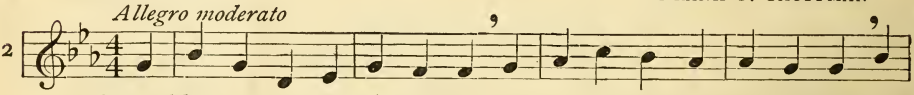


THE WORLD'S MUSIC

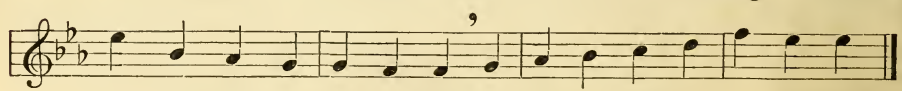
GABRIEL SETOUN — FRANK G. CAUFFMAN

Allegro moderato

172



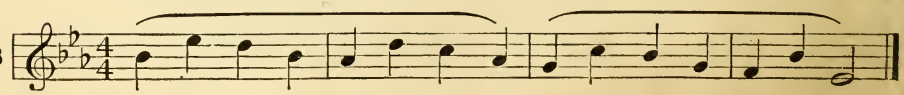
1. The world's a very happy place, Where ev'ry child should dance and sing, And
2. I wak-en when the mornings come, And feel the air with song a - live, A

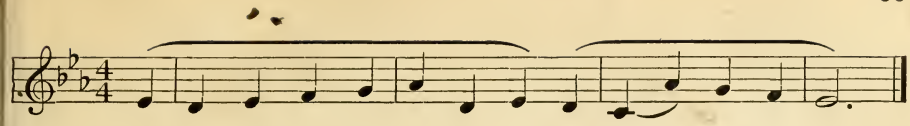


al - ways have a smil - ing face, And nev - er sulk for a - ny thing.
strange sweet mu - sic like the hum Of bees a - bout their bus - y hive.

Intervals 4–7 5–1

173

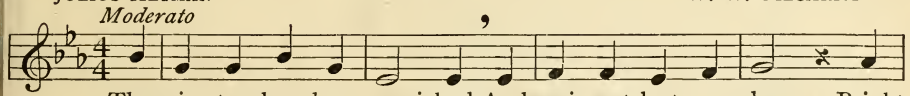




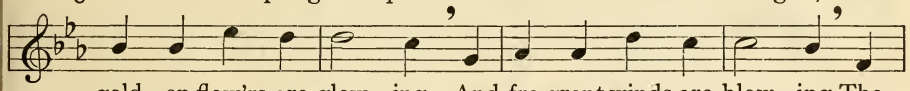
APRIL

JULIUS ALTMAN — W. W. GILCHRIST

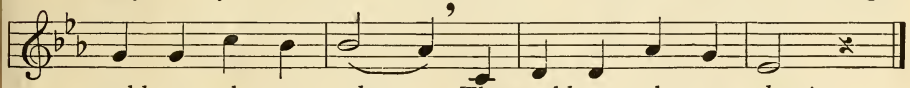
Moderato



1. The win - ter days have van-ished, And spring at last a-wakes; Bright
2. Our joy and love for - ev - er Seemed buried in the earth; But
3. The sun in springtime splen-dor Shines forth serene and bright; We

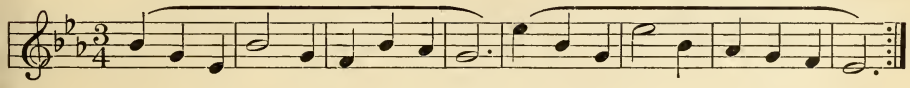


gold - en flow'rs are glow - ing, And fra-grant winds are blow - ing, The
spring with boundless meas - ure, To all our hearts brings pleasure, And
may a sym - bol bor - row, How-ev - er dark our sor - row, Night



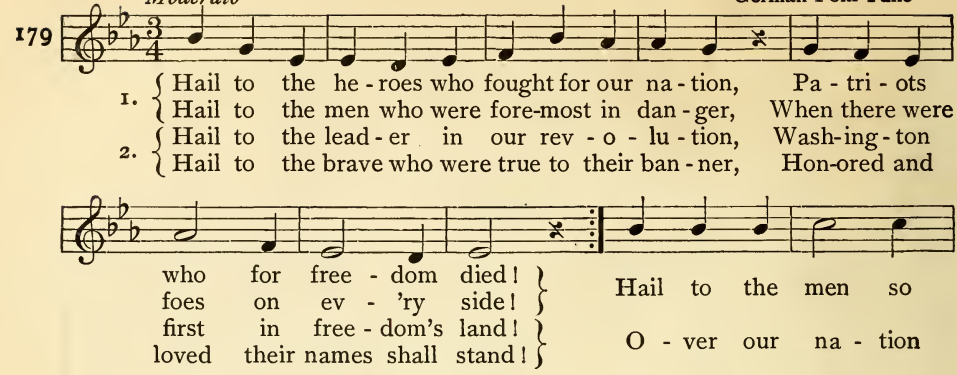
world new glo - ry takes, . . The world new glo - ry takes!
chang-es grief to mirth, . . And chang-es grief to mirth!
yields at last to light, . . Night yields at last to light!







179 *Moderato* German Folk Tune

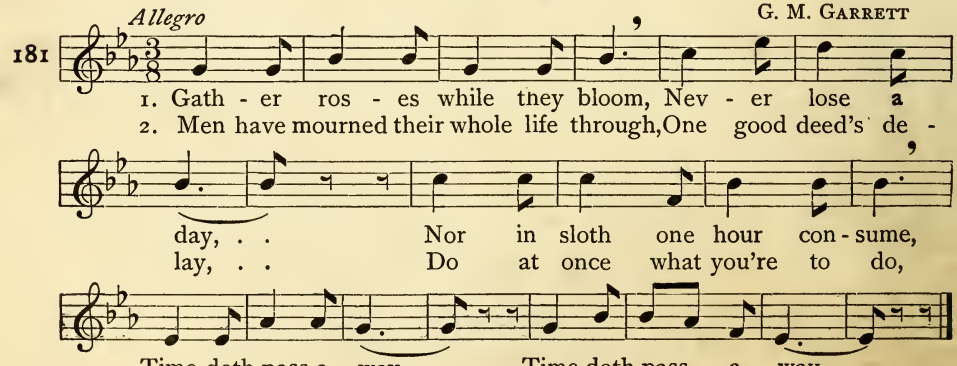


180



DO NOT DELAY

181 *Allegro* G. M. Garrett

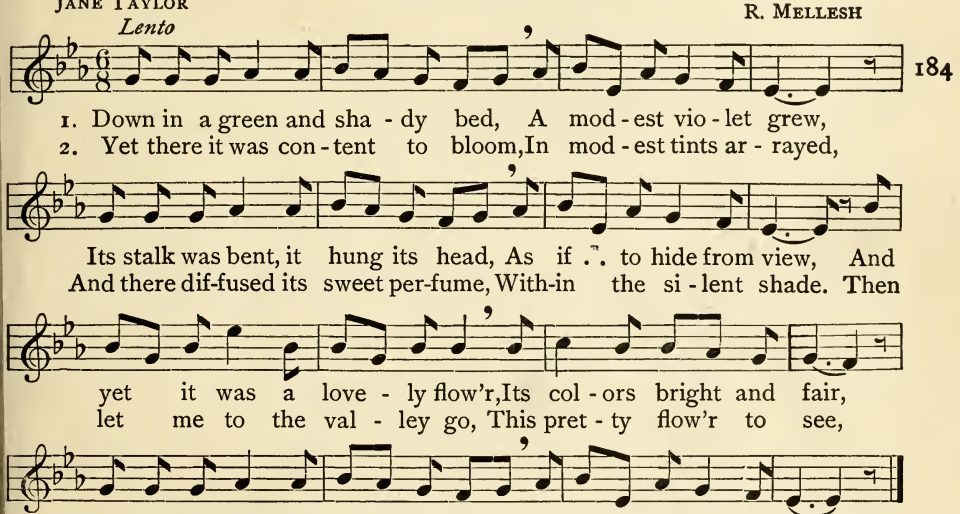




THE VIOLET

JANE TAYLOR — R. MELLESH

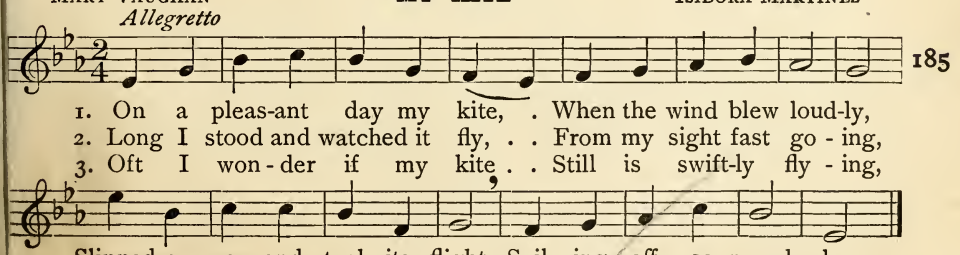
Lento



MY KITE

MARY VAUGHAN — ISIDORA MARTINEZ

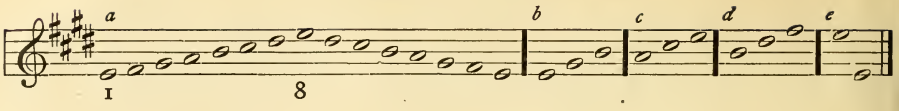
Allegretto



Chapter VIII

KEY OF E

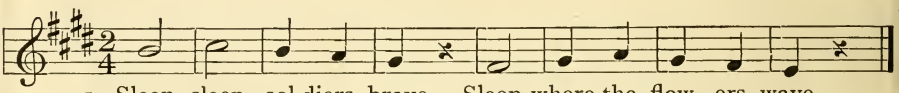
186



Phrase mark 187



188

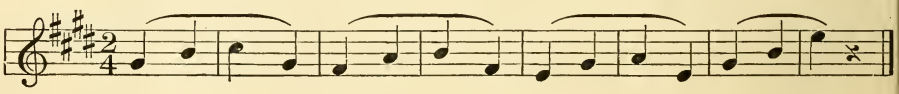


1. Sleep, sleep, sol-diers brave, Sleep where the flow - ers wave.
2. Blow, blow, bu - gle clear, Their mem-'ries we re - vere.

Intervals 6–8 5–7 4–6 3–5 2–4 1–3 189



Intervals 6–3 5–2 4–1 5–8 190

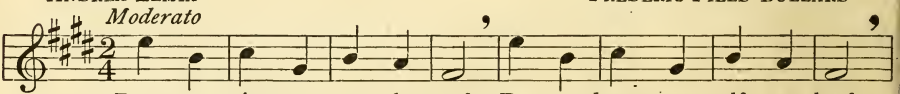


PRETTY PIGEON

Andreä-Elmia — Frederic Field Bullard

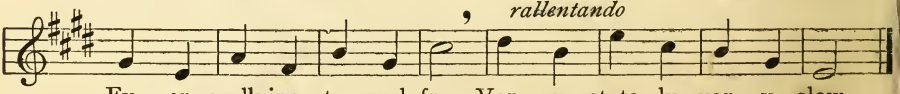
Moderato

Breath mark 191

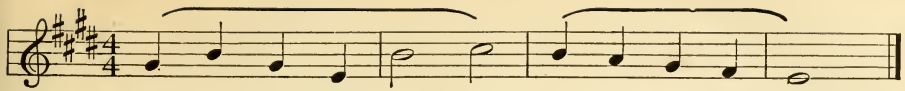


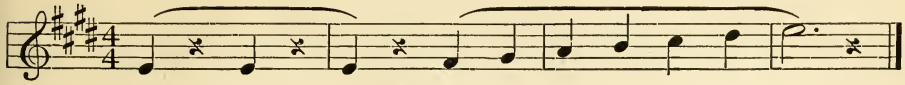
1. Pret - ty pig - eon on the roof, Do not keep your-self a - loof,
2. Pret - ty pig - eon white and gray, Let me feed you, dear, I pray,

rallentando



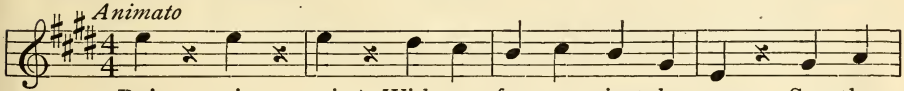
Ev - er walk-ing to and fro, Ver - y state - ly, ver - y slow.
On my shoul-der you may stand, Crumbs I'll give you in my hand.



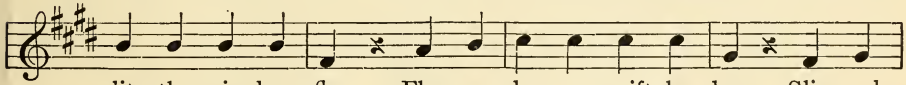


RAIN

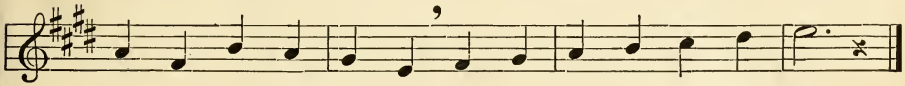
ABBIE FARWELL BROWN N. S. CHASE



1. Rain, rain, rain! With my face a-gainst the pane, See the
2. Rain - drops, why Do you tum-ble from the sky? When, O



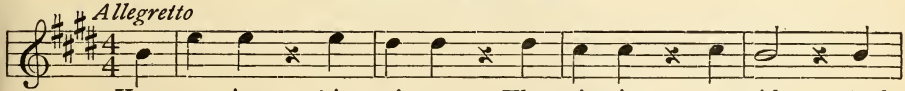
lit - tle rain-drops fly, Flur-ry, skur-ry, swift-ly by; Slip and
lit - tle rain-drops, when Will you let me out a - gain? You're de-



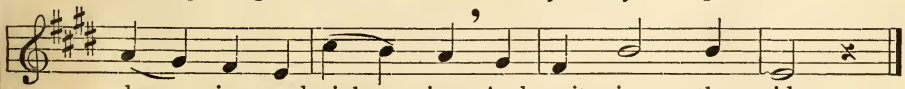
slid - ing, drip and glid - ing, In a nev - er end - ing train.
lay - ing all my play-ing, Tell me, rain-drops, tell me why!



NEVER SAY FAIL

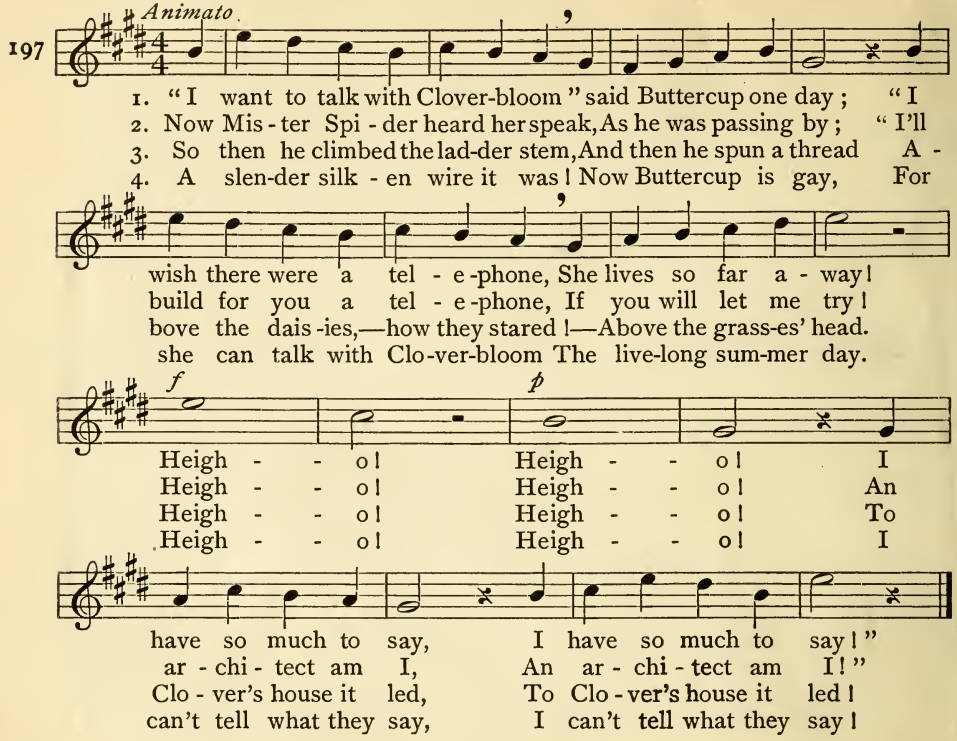


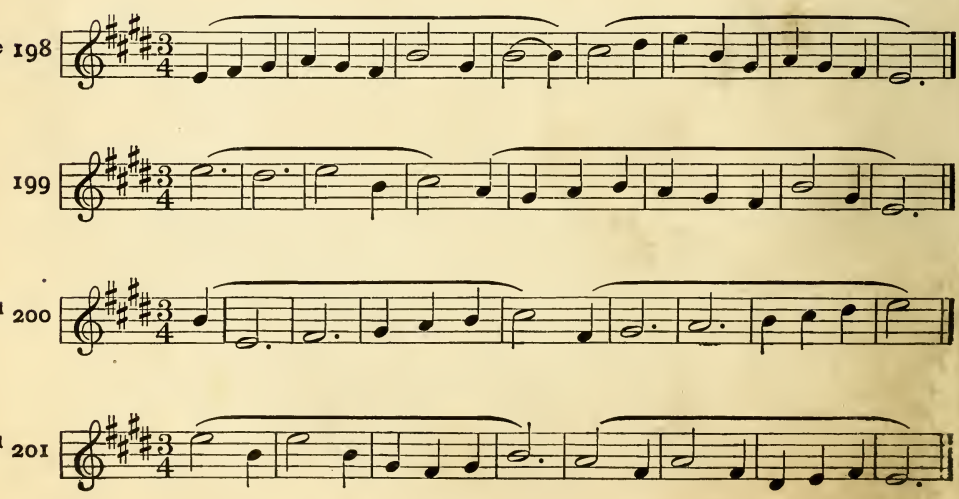
1. Keep try - ing, 'tis wis-er Than sit - ting a - side And
2. In fight-ing life's bat-tle, They on - ly pre-vail Who



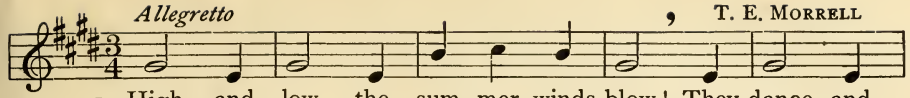
dream - ing and sigh - ing And wait - ing the tide.
dai - ly march on - ward And nev - er say fail.

ABBIE FARWELL BROWN FREDERIC FIELD BULLARD

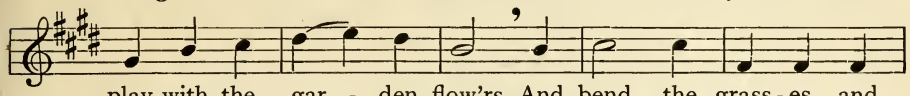




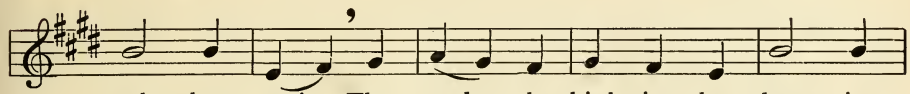
Allegretto T. E. MORRELL



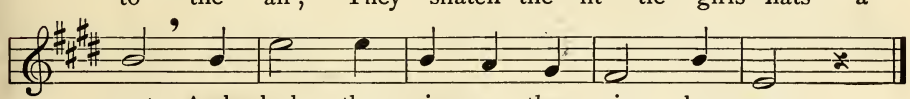
1. High and low the sum-mer winds blow! They dance and
2. High and low the sum-mer winds blow! They take the



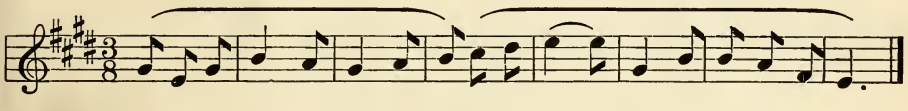
play with the gar - den flow'rs, And bend the grass-es and
kites that the boys have made, And bear them high up in -

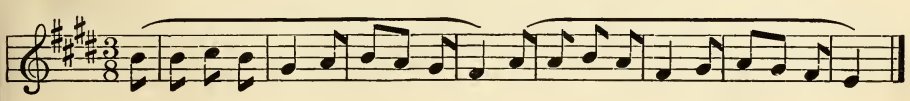


yel - low grain; They rock the bird in her hang - ing
to the air; They snatch the lit - tle girls' hats a -



nest, And dash the rain on the win - dow pane.
way, And toss and tan - gle their flow - ing hair!

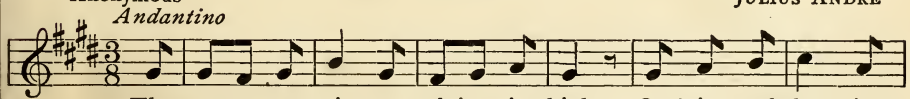




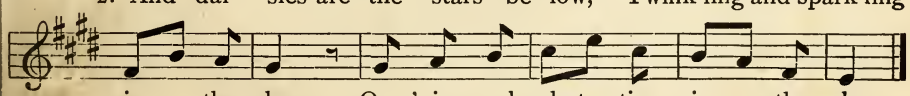
STARS

Anonymous JULIUS ANDRE

Andantino



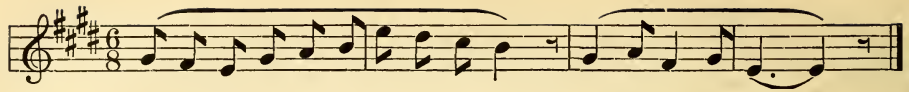
1. The stars are ti - ny dai - sies high, — Op-'ning and shut - ting
2. And dai - sies are the stars be - low, — Twink-ling and spark-ling



in the sky, Op - 'ning and shut - ting in the sky.
as they grow, Twink-ling and spark - ling as they grow.

1

206

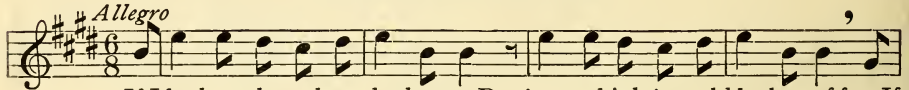


Interval 7–3 207

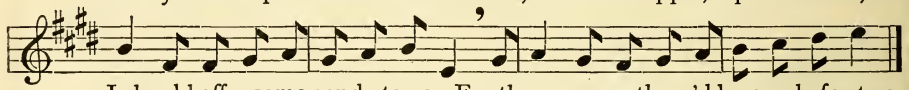


REASONING TOGETHER

208 *Allegro*



1. If I had candy and you had none, Don't you think 'twould be lots of fun, If
2. Now you have pennies and I have none, There's an apple, a splendid one; So

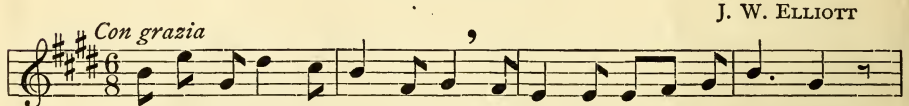


I should offer some candy to you, For then you see there'd be candy for two.
don't you think 'twould be jolly for you To buy that apple and cut it in two?

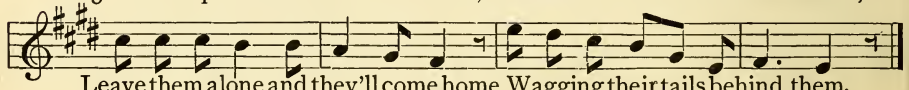
LITTLE BO-PEEP

J. W. Elliott

209 *Con grazia*



1. Lit- tle Bo-peep has lost her sheep, And can't tell where to find them;
2. Lit- tle Bo-peep fell fast a-sleep, And dreamed she heard them bleating;
3. Then up she took her little crook, Determined she would find them;

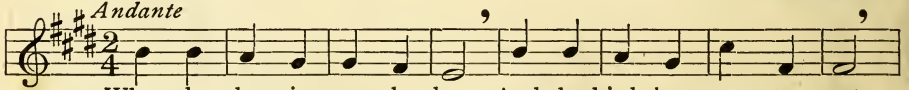


Leave them alone and they'll come home, Wagging their tails behind them.
When she awoke 'twas all a joke, Ah, cru-el vi - sion fleet - ing.
What was her joy to see them nigh, Wagging their tails be-hind them.

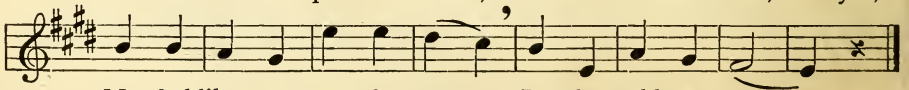
WHEN THE DAY IS NEARLY DONE

Gabriel Setoun F. Remsen

210 *Andante*



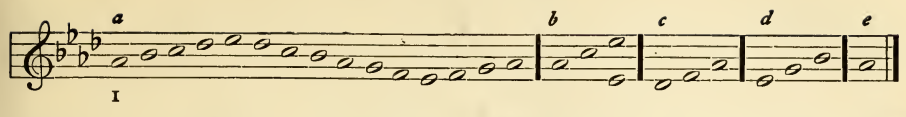
1. When the day is near - ly done, And the birds have gone to rest,
2. So she climbs up- on a chair, Gaz - es out with round, blue eyes,

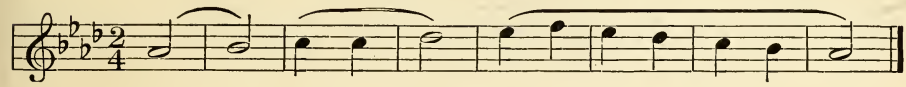


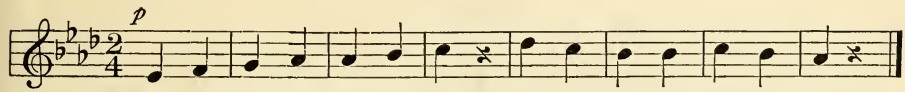
Ma - bel likes to see the sun — In the gold - en west.
With the sun-light on her hair — Gold - en as the skies.

Chapter IX

KEY OF A-FLAT



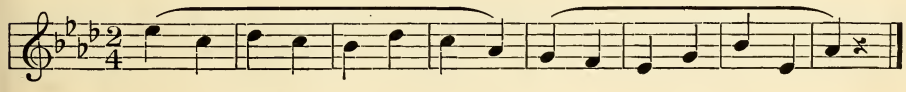




1. Mur-m'ring soft the breezes blow, Lul - la - bies they whisper low.
2. O'er the house-tops,out of sight, Swal-lows wing their homeward flight.



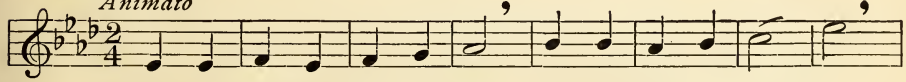




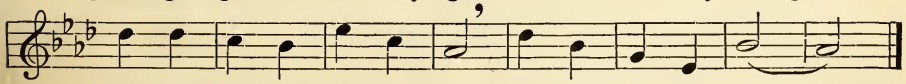
DAYS OF SPRING

M. E. Tupper

Animato



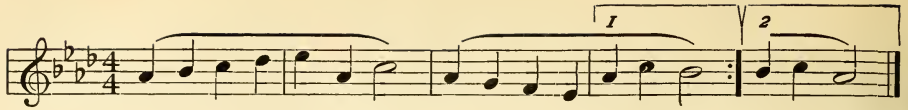
1. Out a - mong the daf - fo - dils, In the hap - py spring; .
2. Out a - mong the but - ter - cups, In the mer - ry May, . .
3. Laugh-ing just for ver - y glee, Glad at ev - 'ry thing; . .



Run - ning up and down the hills,While the rob - ins sing. . .
Nev - er once our danc-ing stops, All the live-long day. . .
Days are sweet as days can be, In the hap - py spring. .

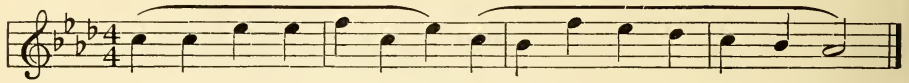
Repeat. First and second endings

218



Intervals 6–3 2–6

219

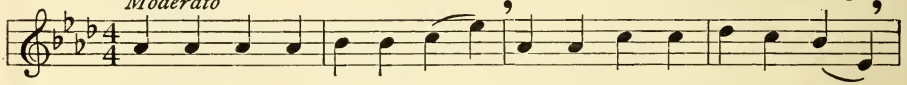


THE STAR

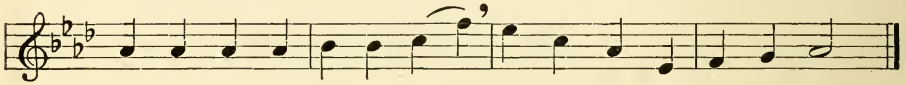
German Folk Song

Moderato

220



1. Lit - tle star so high, so high, Shin- ing in the deep blue sky,—
2. When the gold-en day is done, And the night is just be - gun,—
3. Lit - tle star so high, so high, Shin- ing in the far - off sky,—



Lit - tle star so far, so far, Who can tell me what you are?
Then I wait and watch for you, As you twin-kle thro' the blue.
Sil - ver star, I love you true, And to - night I'll dream of you.

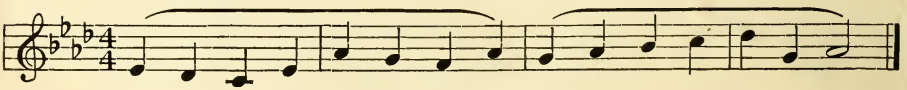
Intervals 5–5 5–4 5–3

221



Intervals 3–5 6–1 4–7

222



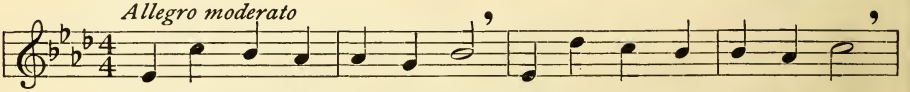
WELCOME MAY

T. D. Miller

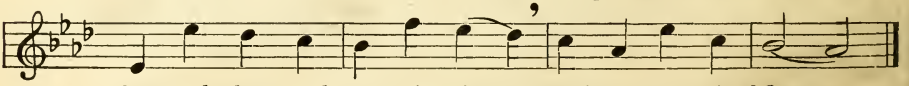
H. L. Bemis

Allegro moderato

223

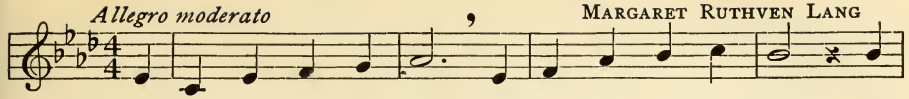


1. Wel-come, wel-come, love - ly May, Breath so sweet and smiles so gay;
2. Wel-come, vio - lets, sweet and blue, Drinking cups of morn - ing dew;



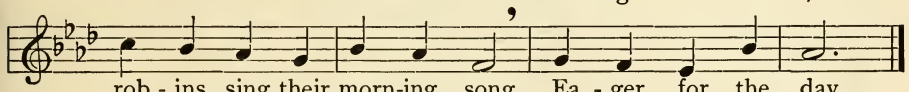
Sun and dew and gen - tle show'rs, Wel-come, month of flow'rs.
Wel-come, lambs so full of glee, Wel-come, bus - y bee.

Allegro moderato MARGARET RUTHVEN LANG



224

1. The sun is in the east, And night has pass'd a - way; The
2. The flow - ers in the field Are shin - ing in the sun, And

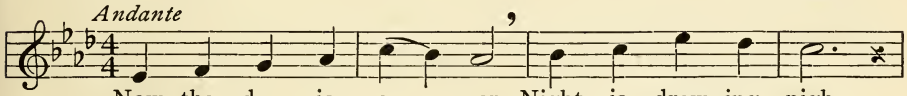


rob - ins sing their morn-ing song, Ea - ger for the day.
lit - tle chil - dren wake from sleep, Glad that day's be - gun.

EVENING

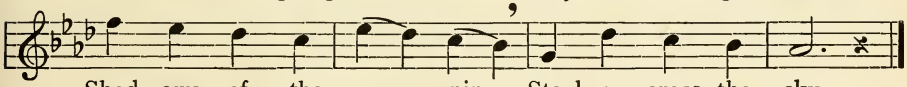
S. BARING-GOULD F. REMSEN

Andante



225

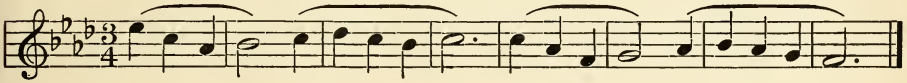
1. Now the day is o - ver, Night is draw - ing nigh,
2. Thro' the long night watch - es, May the an - gels spread



Shad - ows of the eve - ning, Steal a - cross the sky.
Their white wings a - bove us, Watch-ing round each bed.



226 Tie

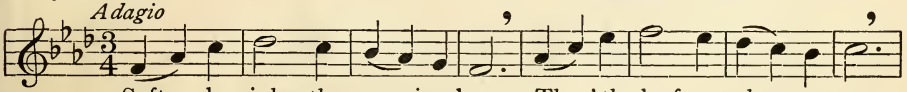


227

AT SUNSET

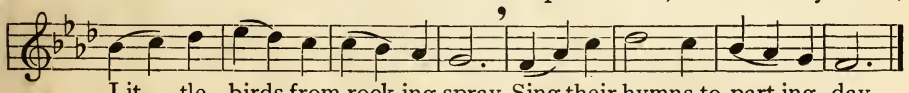
JOHN G. WATTS FREDERIC FIELD BULLARD

Adagio



228

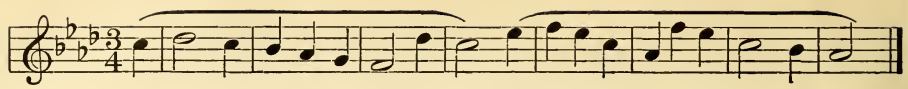
1. Soft - ly sighs the eve-ning breeze, Thro' the leaf - y chestnut trees;
2. Flow'rs that when the sun a - rose Ope'd to life, now soft - ly close;



Lit - tle birds from rock-ing spray Sing their hymns to part-ing day.
As a lit - tle bird at rest, Ba - by sleeps on moth-er's breast.

Intervals 6–4 1–6

229

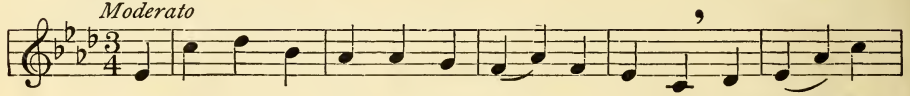


O MOON IN THE NIGHT

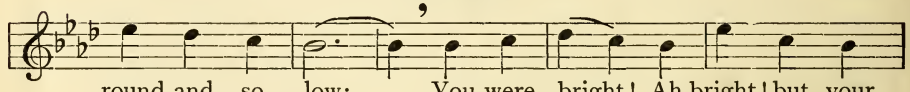
JEAN INGELOW — T. E. MORRELL

Moderato

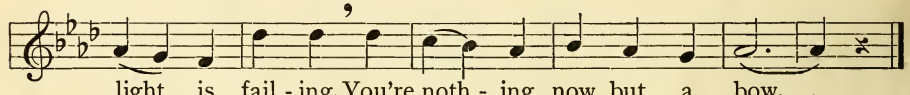
230



1. O moon, in the night I have seen you sail - ing And shining so
2. You moon, have you done something wrong in heav-en, That God has

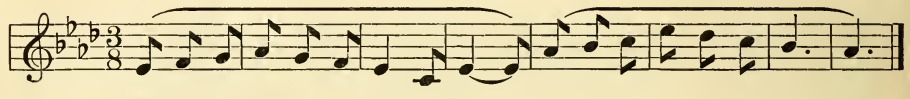


round and so low; . . You were bright! Ah, bright! but your
hid - den your face? . If you have I hope you will



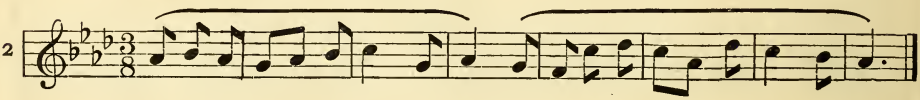
light is fail - ing, You're noth - ing now but a bow. .
be for - giv - en, And shine a - gain in your place. .

231



Intervals 3–7 6–3

232

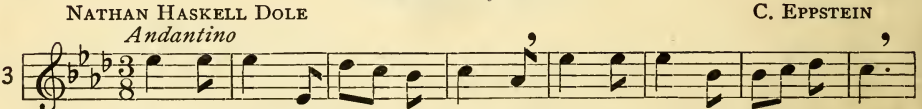


SUMMER CLOUDS

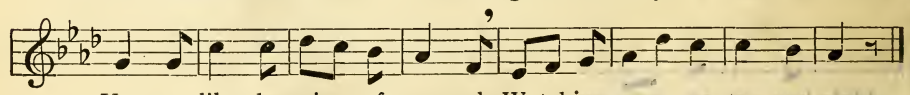
NATHAN HASKELL DOLE — C. EPPSTEIN

Andantino

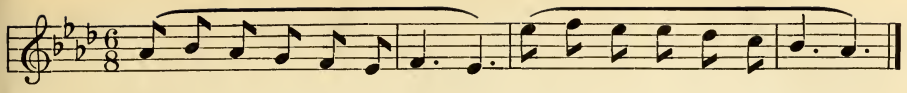
233



1. High a - bove us slow - ly sail - ing, Lit - tle clouds so soft and white,
2. When the sum-mer sun is shin - ing, And the sky is blue a - bove,



You are like the wings of an - gels, Watchi[illegible] us day and night.
Then you look at us and send us Ra - dia[illegible] smiles of joy and love.

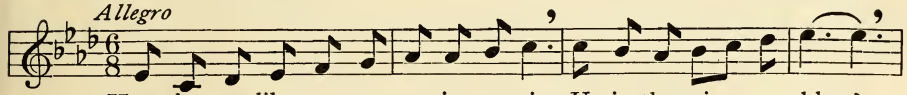




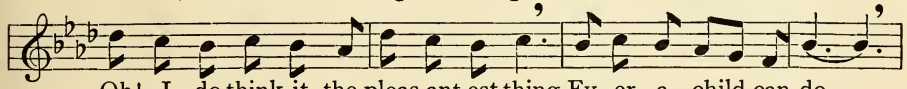
THE SWING[1]

ROBERT LOUIS STEVENSON — M. WHITE

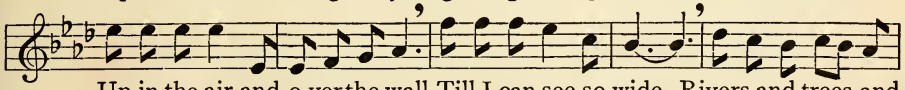
Allegro



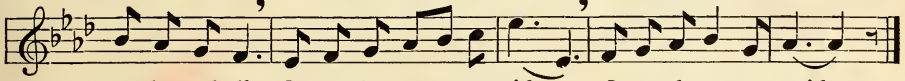
1. How do you like to go up in a swing, Up in the air so blue?
2. Till I look down on the garden so green, Down on the roof so brown—



Oh! I do think it the pleas-ant-est thing, Ev-er a child can do.
Up in the air I go fly-ing a-gain, Up in the air and down.



Up in the air and o-ver the wall, Till I can see so wide, Rivers and trees and

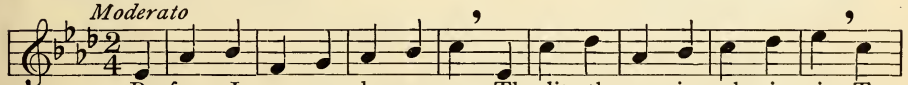


cat-tle and all, O-ver the coun-try side, O-ver the country side.

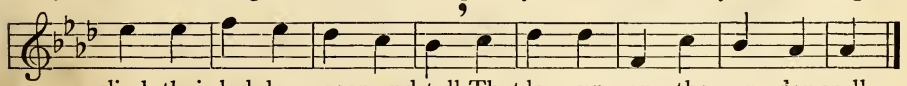
MORNING GLORIES

ABBIE FARWELL BROWN — HENRY HOLDEN HUSS

Moderato



1. Be-fore I o-pen drowsy eyes, The lit-tle morning glo-ries rise, To
2. They long to reach the top and find What sights are hidden there behind; But
3. They wake so ear-ly in the day, That as the morning wears away, They
4. Their heads begin to nod and swing, They cannot climb, they cannot cling; A-



climb their lad-ders green and tall, That lean up-on the gar-den wall.
nev-er one can climb so high, They al-ways fail and this is why.
droop all sleep-y-eyed, you see; I know it is the same with me.
keep they tum-ble off, and then They must be-gin to climb a-gain.

[1] From "A Child's Garden of Verses," published by Charles Scribner's Sons.

PART II

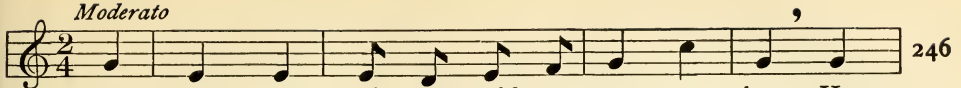
RHYTHMIC TYPE, TWO EIGHTH NOTES TO THE BEAT; RHYTHMIC FIGURE, DOTTED QUARTER NOTE AND EIGHTH NOTE

CHAPTER I

THE RHYTHMIC FIGURE

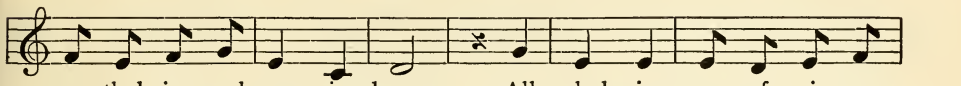


Moderato

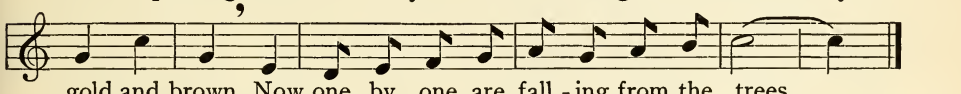


246

1. The leaves that all the gold - en sum - mer long Have
2. "Good - bye, good - bye to you, O moth - er dear," Each



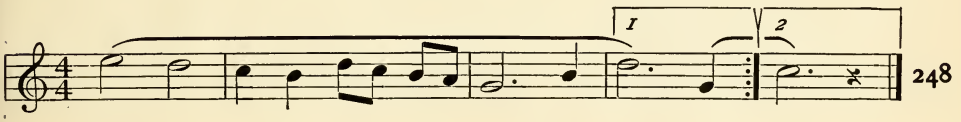
rus - tled in each pass - ing breeze, All clad in gowns of crim-son,
one in part-ing seems to say, "We've swung all sum-mer on your



gold, and brown, Now one by one are fall - ing from the trees. . .
branch-es strong, But now, when au-tumn comes, we fly a - way." . .



247

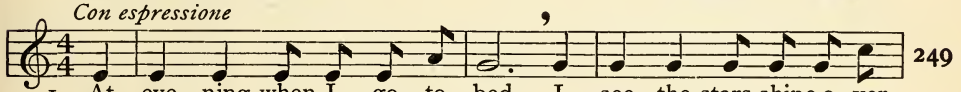


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FANCIES

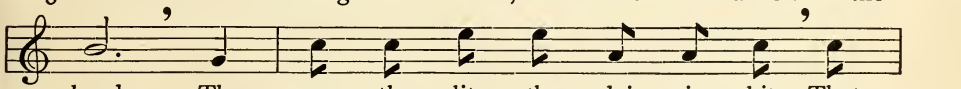
FRANK DEMPSTER SHERMAN GEORGE A. VEAZIE

Con espressione

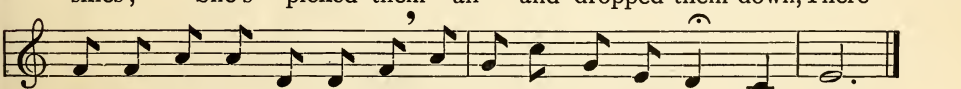


249

1. At eve - ning when I go to bed, I see the stars shine o - ver -
2. And of - ten while I'm dreaming so, A - cross the sky the moon will
3. For when at morn-ing I a - rise, There's not a star left in the



head; They are the lit - tle dai - sies white, That
go; She is a la - dy sweet and fair, Who
skies; She's picked them all and dropped them down, There



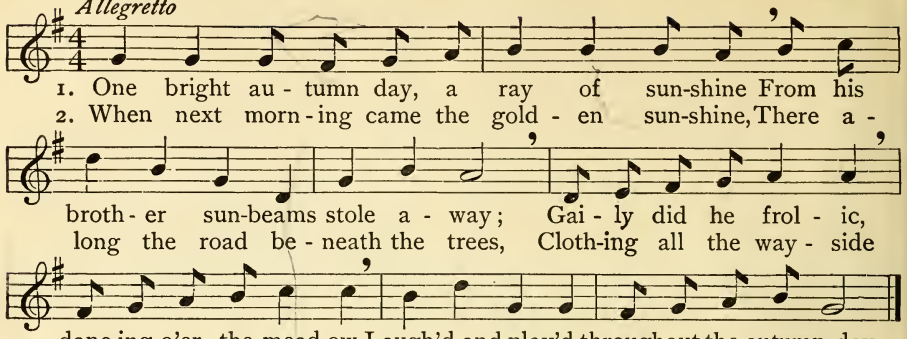
dot the mead-ow of the night, That dot the mead-ow of the night.
comes to gath-er dai - sies there, Who comes to gath-er dai - sies there.
in the mead-ow of the town, There in the mead-ow of the town.

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CELIA STANDISH

KARL GLÄSER

Allegretto



FRIENDS

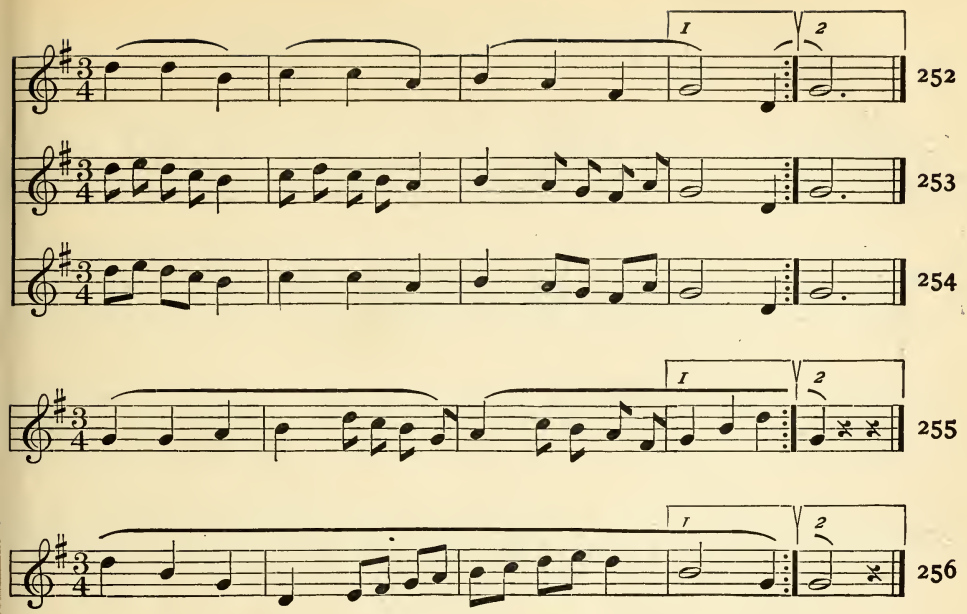
251

ABBIE FARWELL BROWN

HENRY K. HADLEY

Allegretto

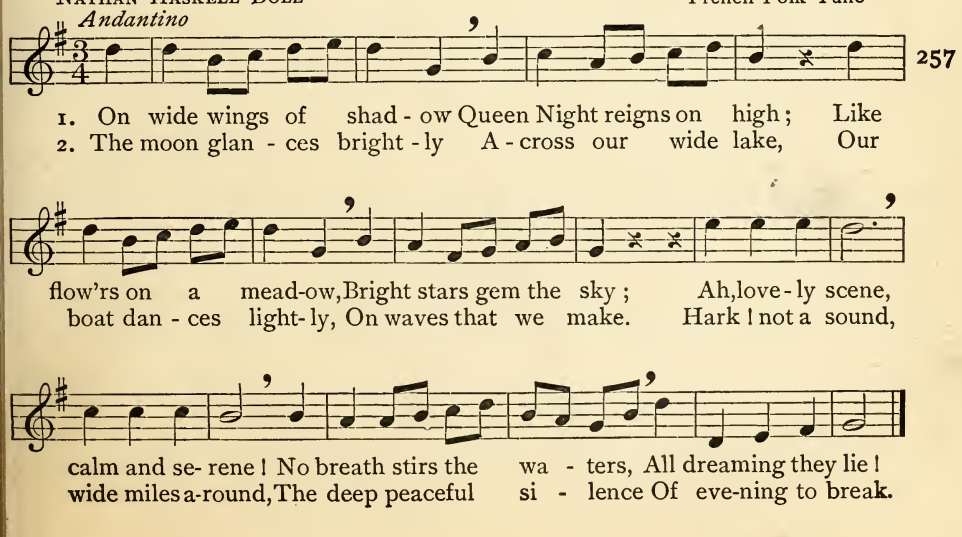




EVENING ON THE LAKE

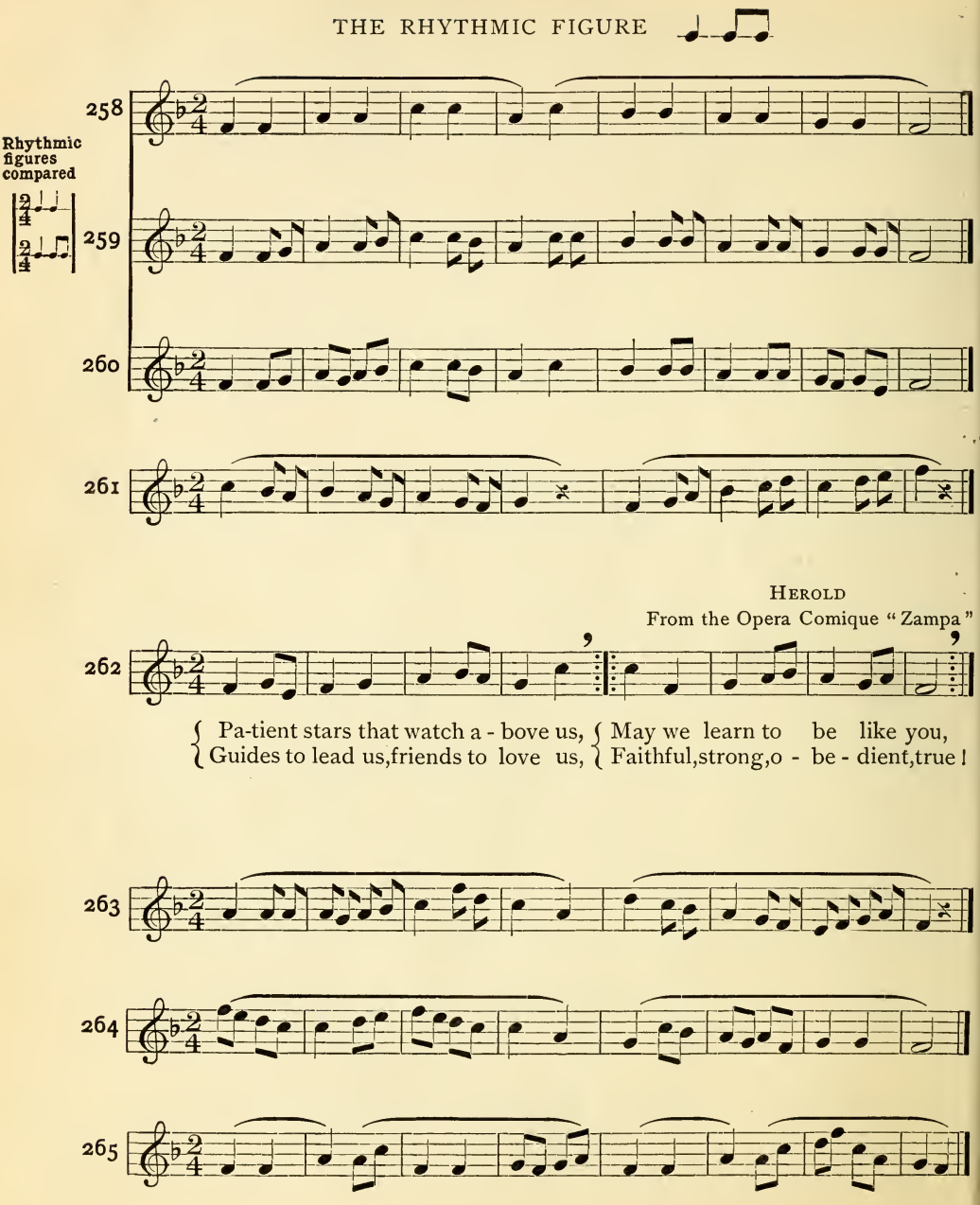
NATHAN HASKELL DOLE — French Folk Tune

Andantino



Chapter II

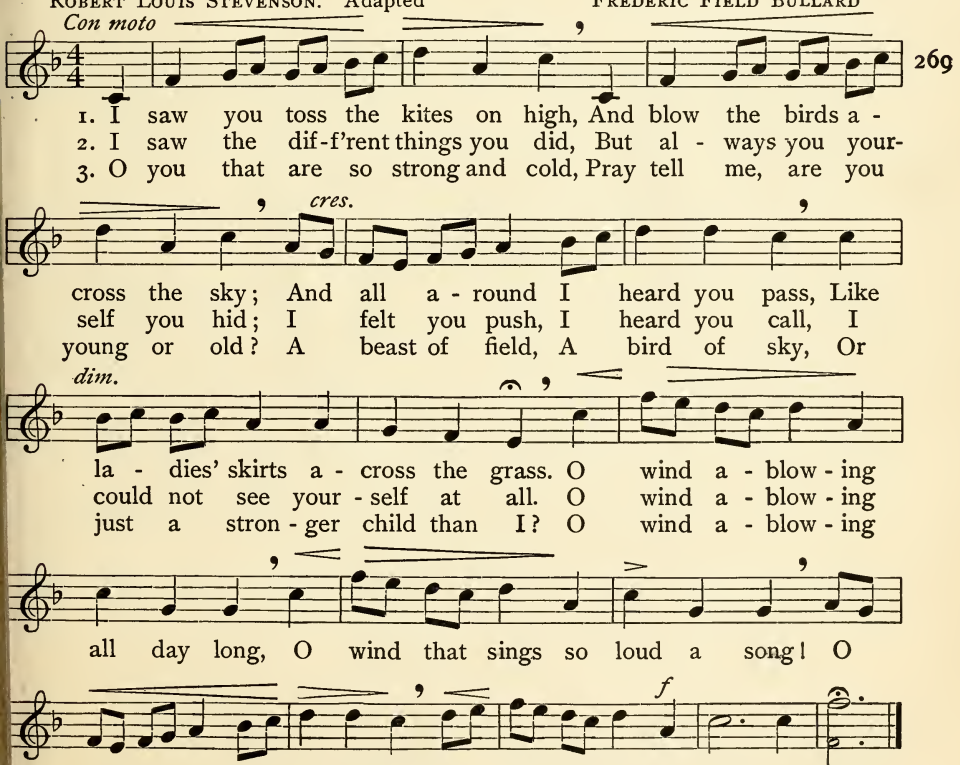
THE RHYTHMIC FIGURE





THE WIND[1]

ROBERT LOUIS STEVENSON. Adapted FREDERIC FIELD BULLARD



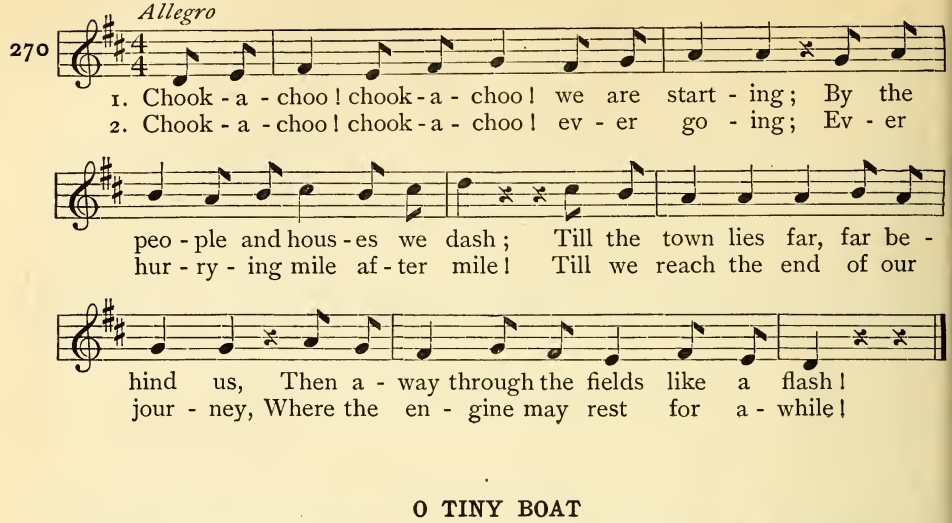
[1] From "A Child's Garden of Verses," published by Charles Scribner's Sons.

ON THE TRAIN

CELIA STANDISH — J. F. REICHARDT. Adapted

Allegro

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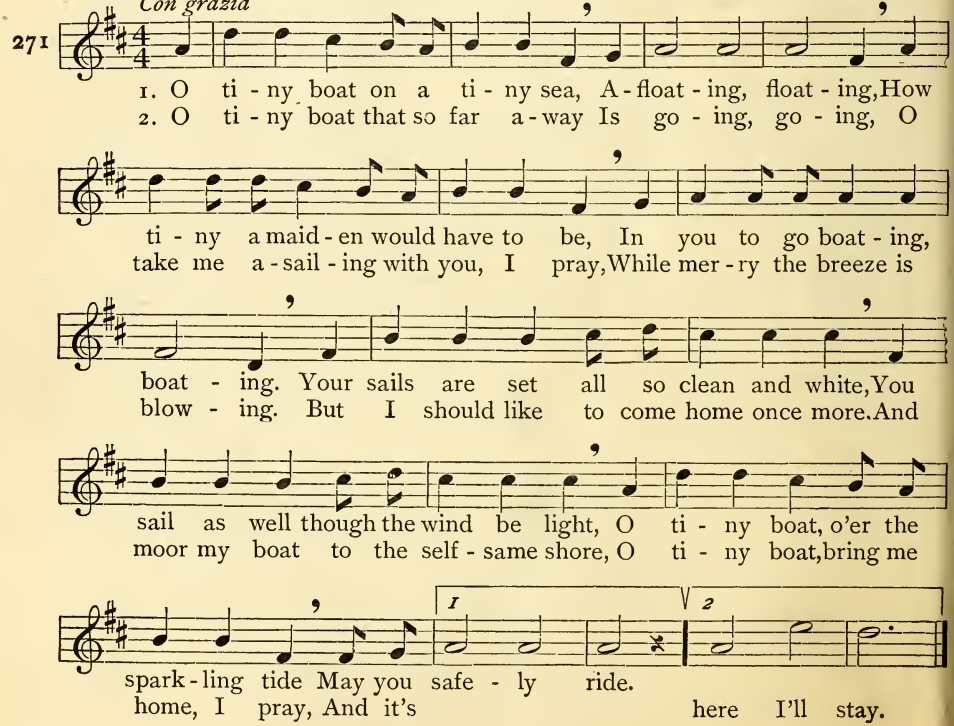


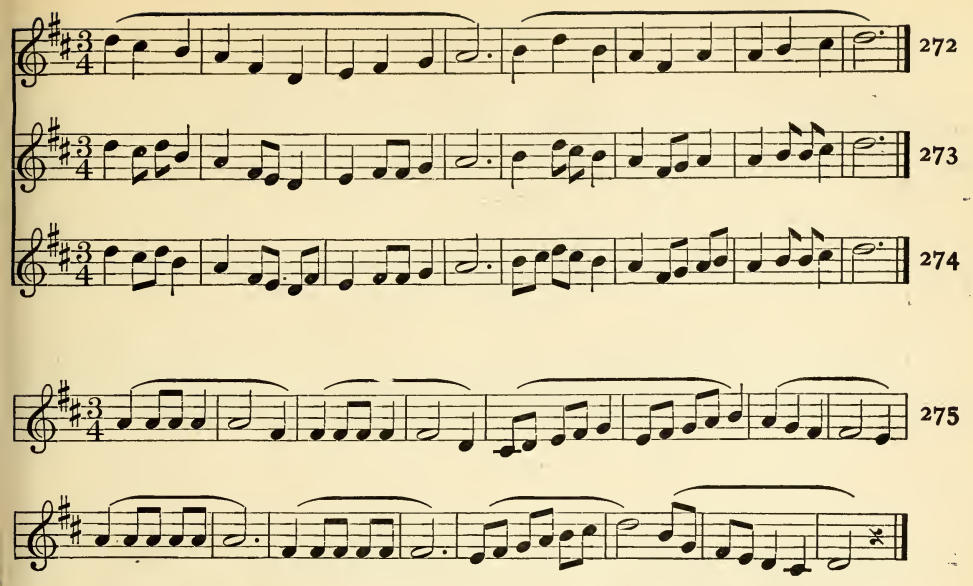
O TINY BOAT

KATHERINE RUTH HEYMAN — KATHERINE RUTH HEYMAN

Con grazia

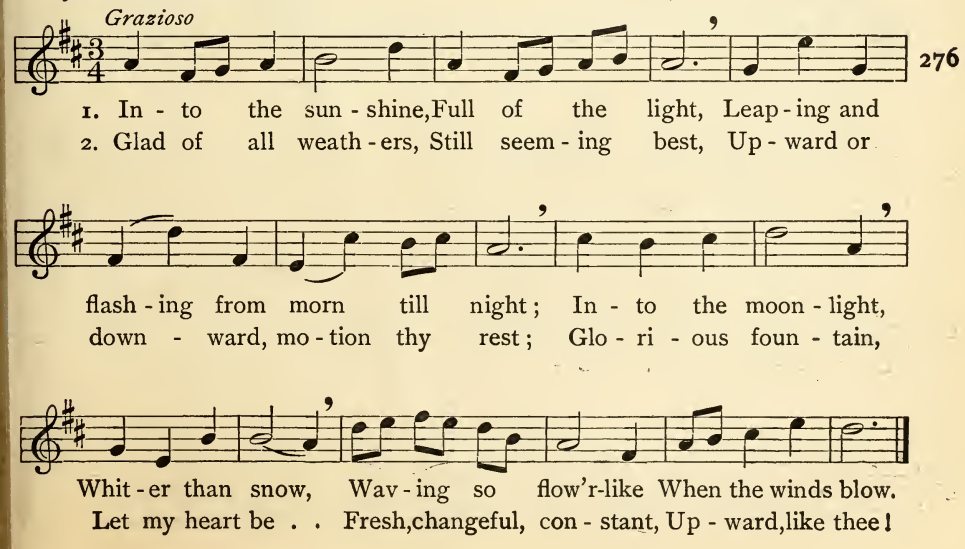
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THE FOUNTAIN

JAMES RUSSELL LOWELL J. M. McLAUGHLIN



Chapter III

THE RHYTHMIC FIGURE

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Rhythmic figures compared



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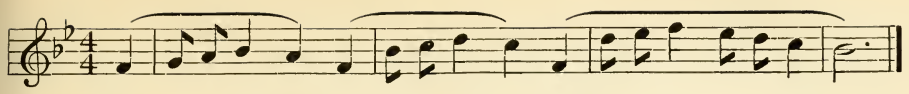
1. Come away, come away, come away, children; Here's a day all for play, come away!
2. Skip and run, have your fun, ev'ry one merry; Glad and gay all the day, come away!

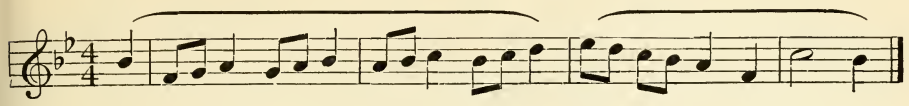
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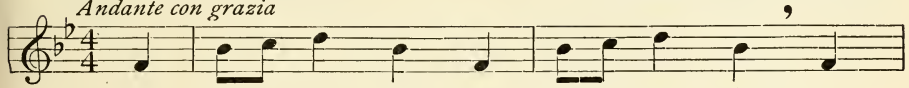




FAIRY JEWELS

FRANK DEMPSTER SHERMAN — FREDERIC FIELD BULLARD

Andante con grazia



1. O white moon sail - ing down the sky, I watch you when in bed I lie; I watch you on the calm blue deep, And dream of you when fast a - sleep. I fan - cy as I see you float, That you are some good fai - ry's boat, And winds that in my win - dows blow Are the same winds that make you go.

2. Each star that shines for me so bright, For you is just a bea - con light; I half be - lieve that it is you Who brings to us the morn - ing dew. Each drop is so much like a gem, I think the fai - ry gath - ers them, And, lean - ing o - ver as you pass, She scat - ters them up - on the grass.

LORD HOUGHTON

Allegretto

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1. A fair lit - tle girl sat un - der a tree,
2. A num - ber of crows flew o - ver her head,
3. The hors - es and ox - en, free from the load,

Sew-ing as long as her eyes could see, Then smoothed out her work and
Cry-ing "Caw! Caw!" on their way to bed; She said as she watched their
And the sheep bleat-ing a - cross the road, All ech - oed her words with

piu lento

fold - ed it right, And said "Dear work! Good-night! Good - night."
cu - ri - ous flight, "O dear black things! Good-night! Good - night."
qui - et de - light, "You dear good girl! Good-night! Good - night."

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292

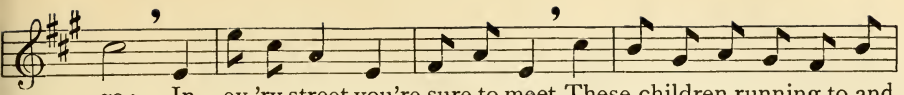
IN SHADOWTOWN

FRANK DEMPSTER SHERMAN J. M. McLAUGHLIN

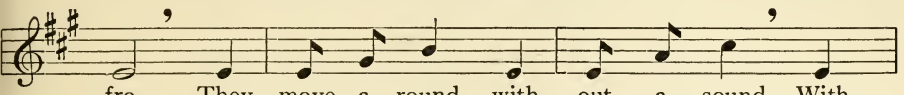
Con grazia

293

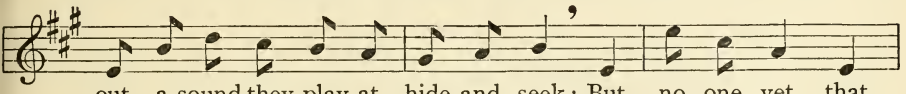
1. All up and down in shad - ow - town The lit - tle shad-ow chil-dren
2. Be-neath the tree you oft - en see These chil-dren dancing in and



go; In ev-'ry street you're sure to meet These children running to and
out; And in the sun there's al-ways one To close-ly fol - low you a -



fro. They move a - round with - out a sound, With -
bout. Go where you will, he fol - lows still, He



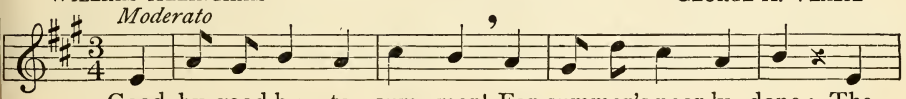
out a sound they play at hide and seek; But no one yet that
fol - lows still, or sometimes runs be - fore; And home at last you'll



I have met, Has ev - er, ev - er heard them speak.
find him fast Right close be - side you at the door.

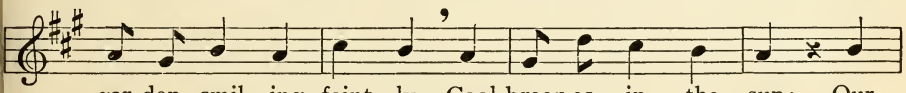
GOOD-BY TO SUMMER

WILLIAM ALLINGHAM — GEORGE A. VEAZIE

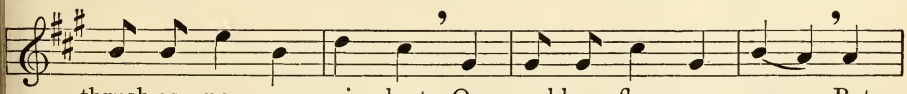


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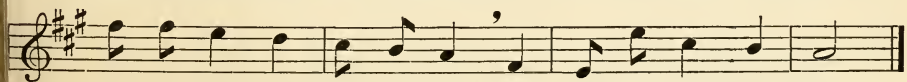
1. Good-by, good-by to sum - mer! For summer's near-ly done; The
2. Bright yel-low, red, and or - ange, The leaves come down in hosts; The



gar-den smil - ing faint - ly, Cool breez-es in the sun; Our
trees are In - dian prin - ces, But soon they'll turn to ghosts; The



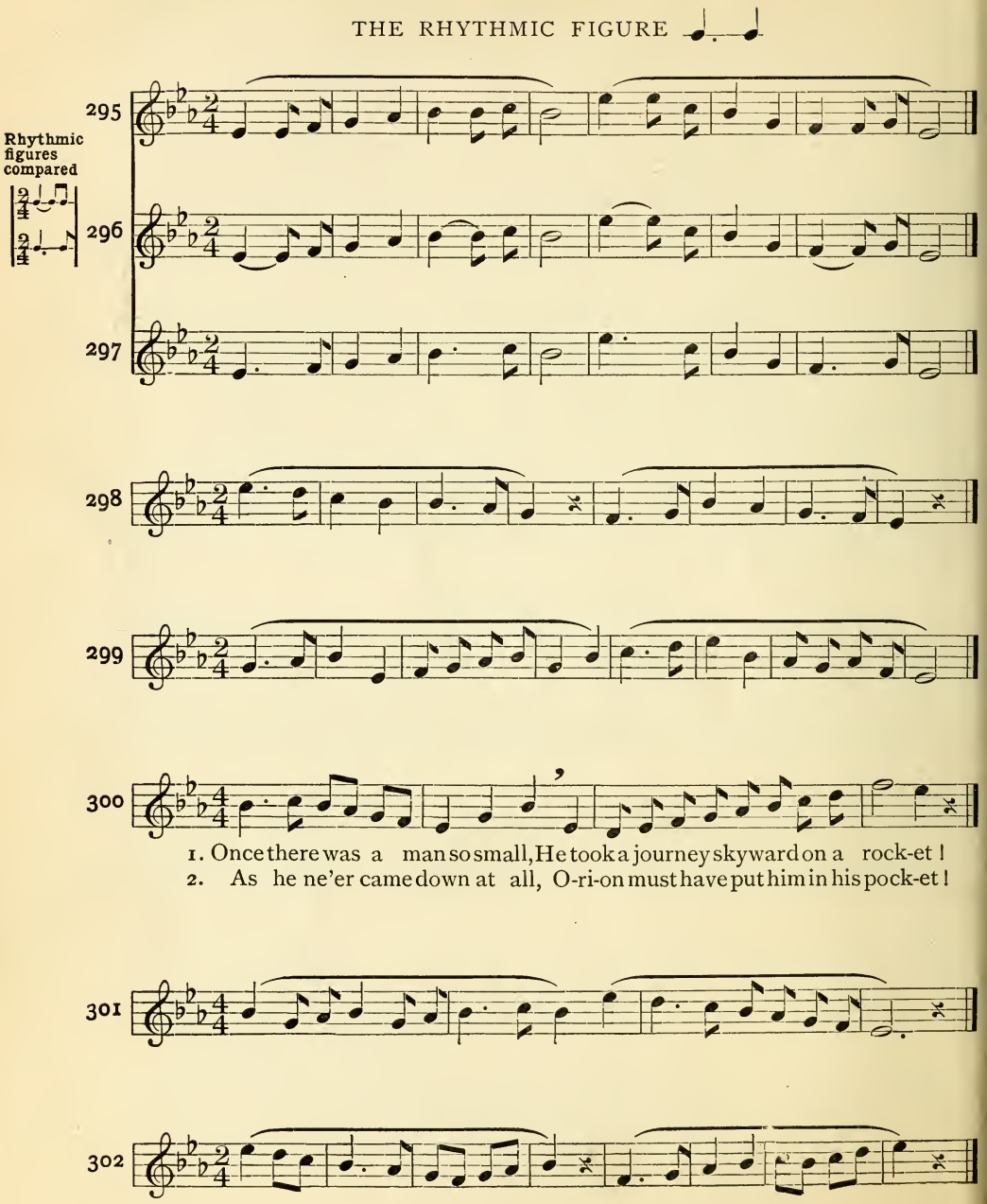
thrush-es now are si - lent, Our swal-lows flown a - way, But
scan - ty pears and ap - ples Hang rus - set on the bough; It's



rob - in's here with coat of brown, And rud - dy breast knot gay.
au-tumn, au - tumn, au-tumn late, 'Twill soon be win - ter now.

Chapter IV

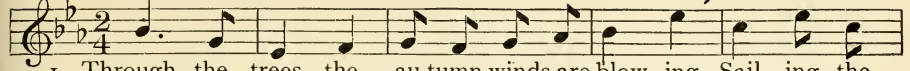
THE RHYTHMIC FIGURE



STELLA H. SEED. Adapted

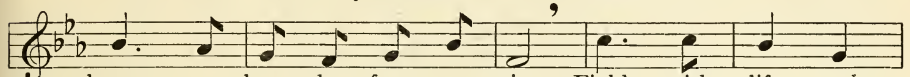
Russian Folk Tune

Andante con moto

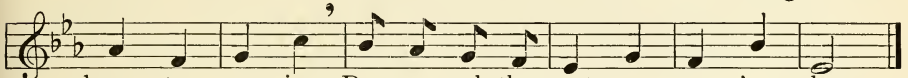


303

1. Through the trees the au-tumn winds are blow-ing, Sail-ing the
2. From the trees they shake a store of treas-ures, A-corns and

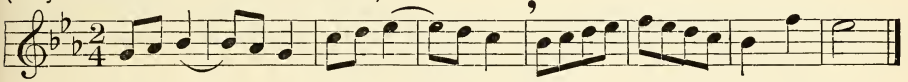


leaves a-long the frost-y air; Fields with life and
wal-nuts in a show'r de-scend; Breez-es bring us



beau-ty sow-ing, Down-y seeds they scat-ter ev-'ry-where.
wood-land pleas-ures, Ev-'ry wind a help-er and a friend.

(May be Refrain to "Autumn Winds")



304

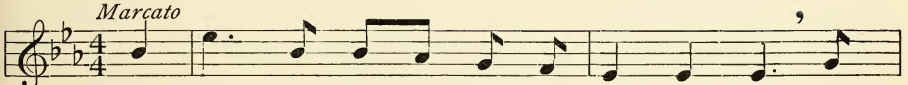
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FIRE BELLS

CELIA STANDISH

Chr. Fr. D. SCHUBART

Marcato

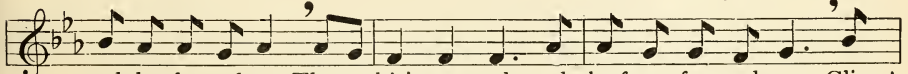


305

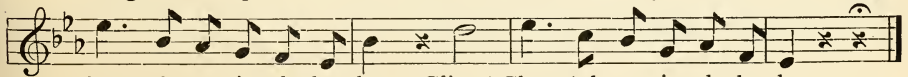
1. Cling! Clang! the fire-bells are ring-ing clear; O
2. Cling! Clang! the bells are now ring-ing fast; To



lis-ten to their loud and warn-ing cry; And when their clang-or
sum-mon home the gal-lant men a-gain; For now they tell that



sud-den-ly we hear, The gath'ring crowds rush by from far and near. Cling!
dan-ger all is past, And safe from harm is ev-'ry-thing at last. Cling!



Clang! the en-gine dashes by! Cling! Clang! the engine dashes by!
Clang! for horses and for men! Cling! Clang! for horses and for men!

FRANK DEMPSTER SHERMAN — After the old English

306 *Giocoso*

1. Long years a - go there lived a king, A might-y man and bold, Who had two sons named Dong and Ding, Of whom this tale is told. Prince
2. Now both these sons were ver-y dear To Bell, the might-y King; They al - ways has - tened to ap - pear, When he for them would ring. Ding
3. O - be - dient was each roy - al prince, As we have tried to show, And all their kin - dred ev - er since Have been ex - act - ly so. And

f

Ding was clear of voice and tall, A prince in ev - 'ry line; His
nev - er failed the first to be, But Dong he fol - lowed well, And
if you chance to know a king Like this one of the song, Just

p

broth-er Dong was ver - y small, His voice was thin and fine. Ding
at the sec-ond sum-mons, he Re-spond-ed to King Bell. Ding
lis - ten once and there is Ding, A - gain, and there is Dong, Ding

dong, ding, dong, ding, dong, ding, dong! His voice was thin and fine. . .
dong, ding, dong, ding, dong, ding, dong! Responded to King Bell. . .
dong, ding, dong, ding, dong, ding, dong! And there are Ding and Dong.

307

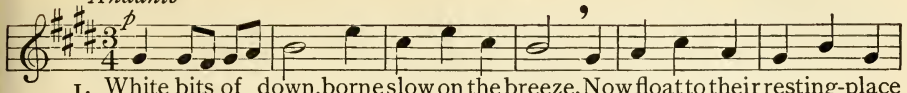
308

309

MARY VAUGHAN

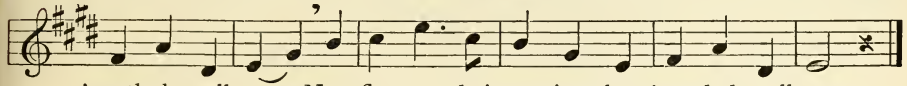
Andante

Russian Folk Tune

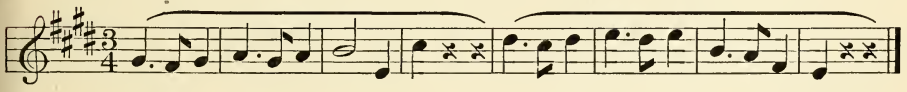


310

1. White bits of down, borne slow on the breeze, Now float to their resting-place
2. Sto - ry more strange has nev-er been told, Than that of the won-der-ful
3. Safe - ly each bears a pack-et so small, But from it a plant comes at



'neath the tall trees, Now float to their rest-ing place 'neath the tall trees.
treasures they hold, Than that of the won-der - ful treasures they hold.
A-pril's low call, But from it a plant comes at A-pril's low call.



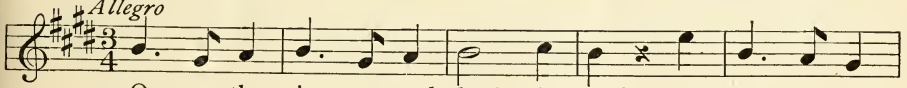
311

THANKSGIVING SONG

LYDIA MARIA CHILD

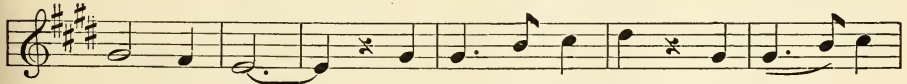
Allegro

GEORGE A. VEAZIE

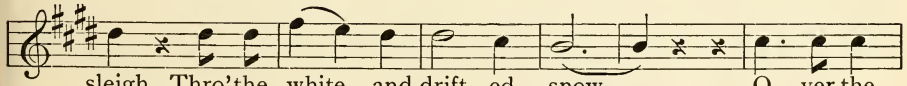


312

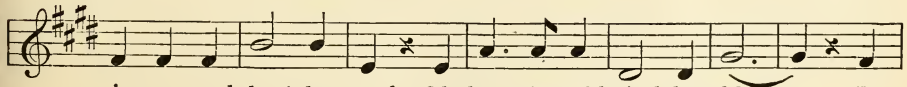
1. O - ver the riv - er and thro' the wood, To grand-fa-ther's
2. O - ver the riv - er and thro' the wood, And thro' the old



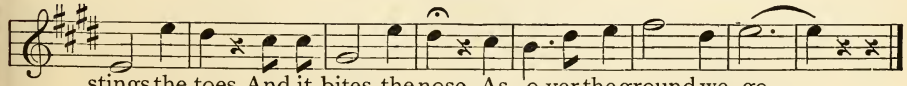
house we go; . . The horse knows the way To draw the
barn-yard gate; . . It seems that we go Ex - treme - ly



sleigh, Thro' the white and drift - ed snow. . . O - ver the
slow, Ver - y hard it is to wait. . . O - ver the



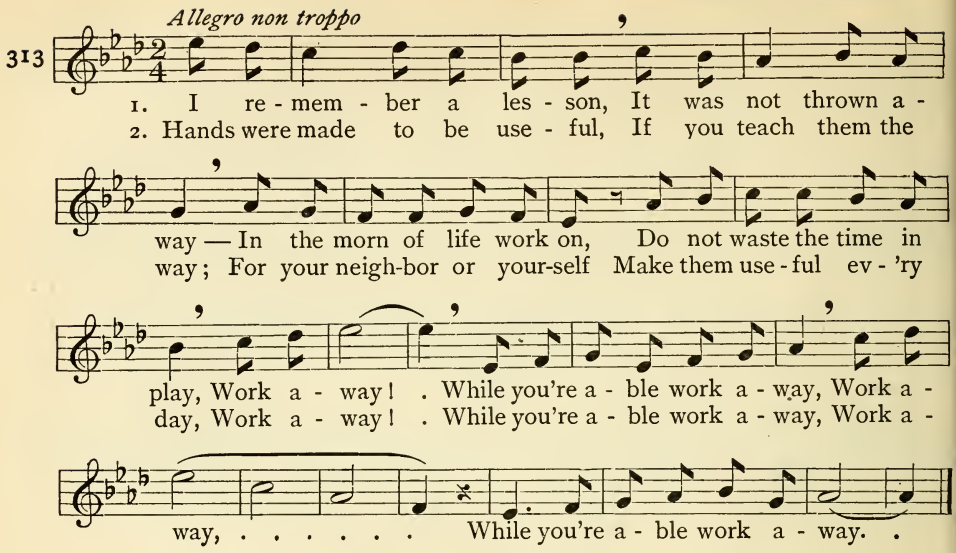
riv - er and thro' the wood, Oh, how the cold wind does blow! It
riv - er and thro' the wood, Now grandmother's cap I spy! . . Hur-



stings the toes, And it bites the nose, As o-ver the ground we go. . .
rah for fun! Is the pudding done? Hurrah for the pumpkin pie! . .

MARTHA THOMPSON

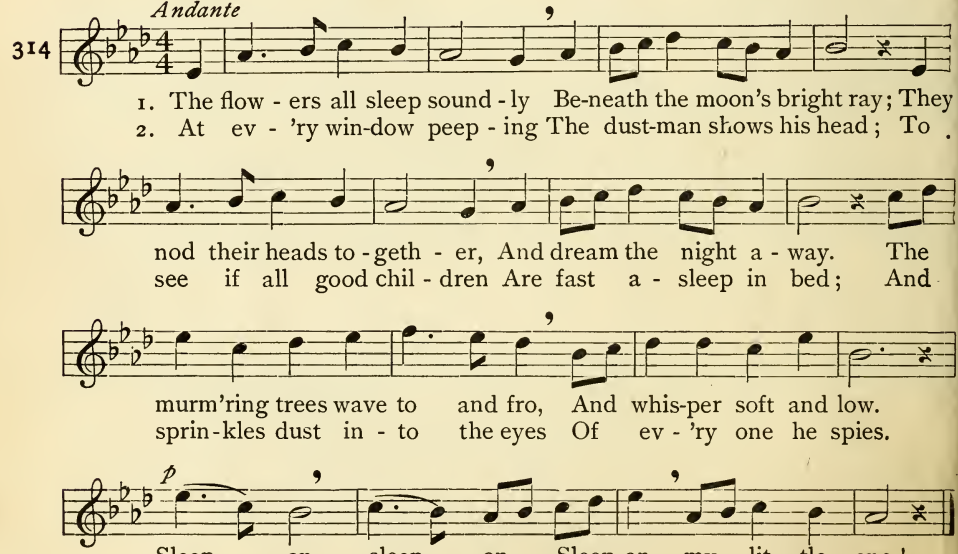
313 *Allegro non troppo*



THE LITTLE DUSTMAN

Arr. by BRAHMS

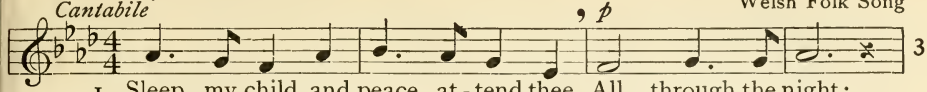
314 *Andante*



Adapted by CELIA STANDISH

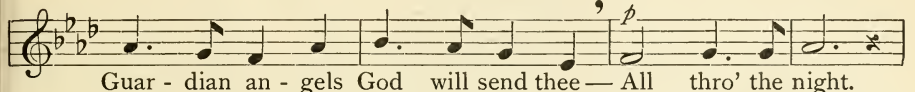
Cantabile

Welsh Folk Song

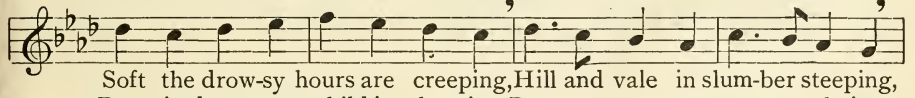


315

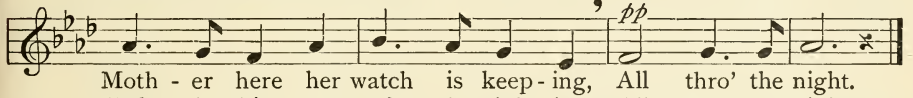
1. Sleep, my child, and peace at - tend thee, All through the night;
2. Hark! the whip-poor-will is call - ing Clear through the night;



Guar - dian an - gels God will send thee — All thro' the night.
Pure and sweet his tones are fall - ing, All thro' the night.



Soft the drow-sy hours are creeping, Hill and vale in slum-ber steeping,
Deep in dreams my child is ly - ing, Breez-es to my song re-ply-ing,



Moth - er here her watch is keep - ing, All thro' the night.
Lul - la - bies are soft - ly sigh - ing, All thro' the night.



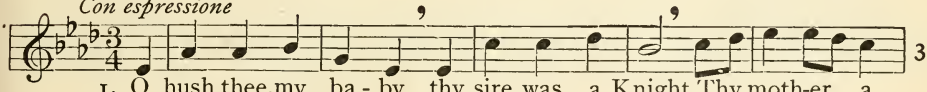
316

LULLABY TO AN INFANT CHIEF

Sir WALTER SCOTT

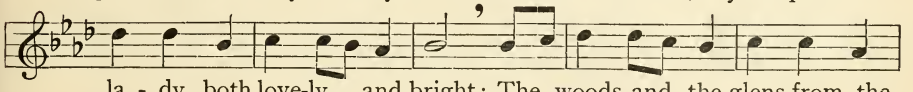
Con espressione

CLAYTON JOHNS

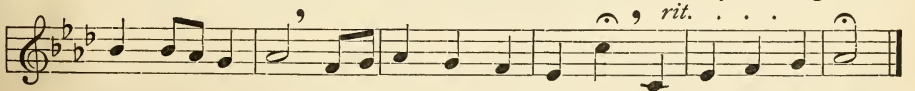


317

1. O hush thee, my ba - by, thy sire was a Knight, Thy moth-er a
2. O fear not the bu - gle, tho' loud - ly it blows, It calls but the
3. O hush thee, my ba - by, the time will soon come, Thy sleep shall be



la - dy both love-ly and bright; The woods and the glens, from the
ward-ers that guard thy re-pose; Their bows would be bend-ed, their
bro - ken by trum-pet and drum; Then hush thee, my dar-ling, take



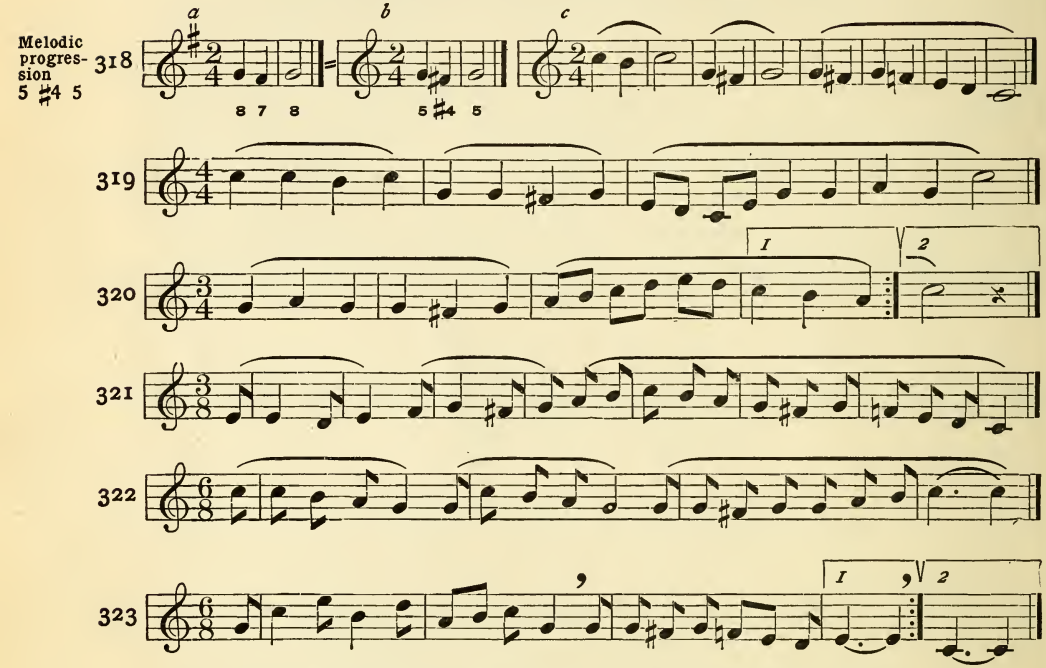
tow'rs which we see, They all are be - long - ing, dear ba - by, to thee.
blades would be red, Ere step of a foe-man draw near to thy bed.
rest while you may, For strife comes with manhood, as wak-ing with day.

PART III

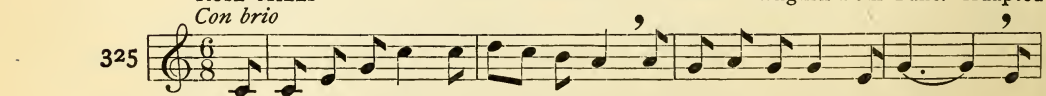
THE INTERMEDIATE TONES SHARP-FOUR AND FLAT-SEVEN IN EACH KEY, APPROACHED AND FOLLOWED STEPWISE

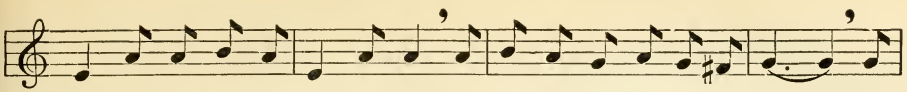
CHAPTER I

THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6

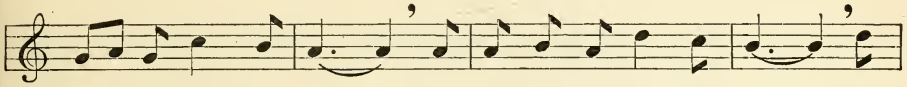


ROSE MILES **THE FOOTBALL GAME** English Folk Tune. Adapted





men are read-y their best to do, And nev-er an inch will they yield; They
down the field they advance a-gain, They each are de-termined to win. They're



scorn the hard-est fall . . If on-ly they keep the ball. Hur-
gain-ing more and more, . How luck-y! a-gain they score! Hur-



rah! Hur-rah! our stur-dy team! Hurrah for our cap-tain too! Hur-
rah! Hur-rah! the game is ours! Hurrah for our foot-ball men! Hur-



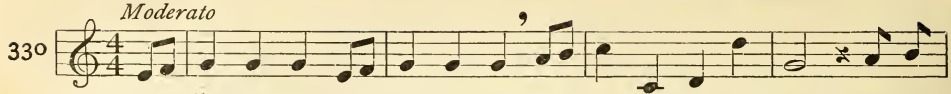
rah! Hur-rah! our stur-dy team! Hur-rah for our cap-tain too. . .
rah! Hur-rah! the game is ours! Hur-rah for our foot-ball men!



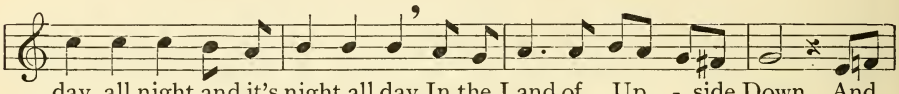
WINTHROP PACKARD FREDERIC FIELD BULLARD

Moderato

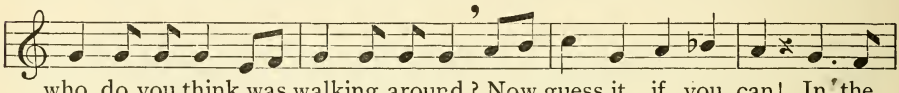
330



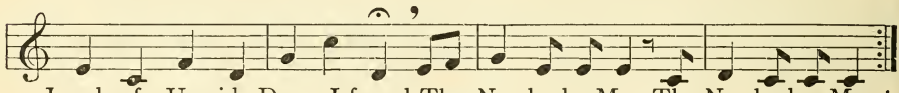
1. I walked one day a long,long way,To Top - sy Tur - vy Town,Where it's
2. His head was bowed,he groaned aloud,With burdens that he bore,The mis -



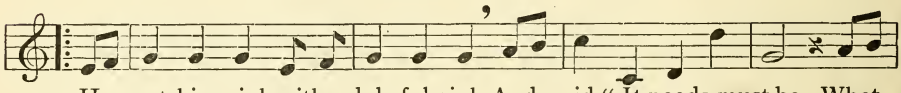
day all night,and it's night all day,In the Land of Up - side Down. And
haps and faults,such a queer,queer crowd,Till there seemed no room for more."And



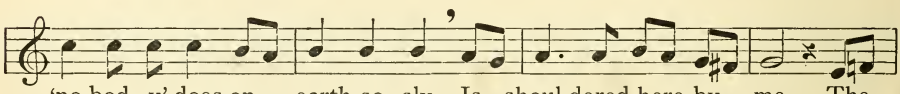
who do you think was walking around? Now guess it if you can! In the
why are you now so heav - i - ly tasked,By such an un-just plan?" On a



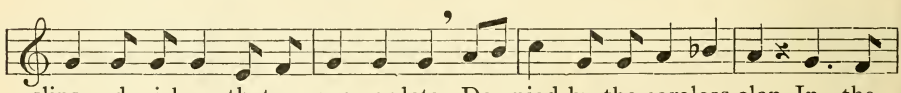
Land of Up-side Down I found The No - bod-y Man,The No - bod - y Man!
way-side seat I sat and asked The No - bod-y Man,The No - bod - y Man!



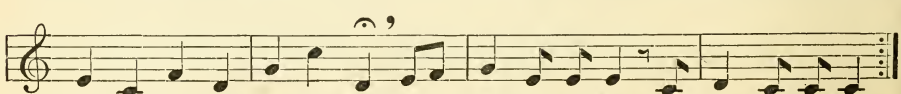
3. He sat him nigh with a dole-ful sigh,And said," It needs must be, What
4. He passed a-long with a dole-ful song,This o - ver burdened wight,And



'no-bod - y' does on earth so sly Is shoul-dered here by me. The
bowed with the weight of oth-ers' wrong,He hob - bled out of sight. I



slips and mishaps that are,soon or late, De - nied by the careless clan, In the
don't understand how it all can be, Or why he should bear this ban,But 'twas



Land of Upside Down all weight The No-bod - y Man, the No-bod-y Man."
strange,yes,ver-y strange to see The No-bod - y Man, the No-bod-y Man.

[1] Words from *St. Nicholas* used by permission. Music copyright, 1903, by Oliver Ditson Company.

Chapter II

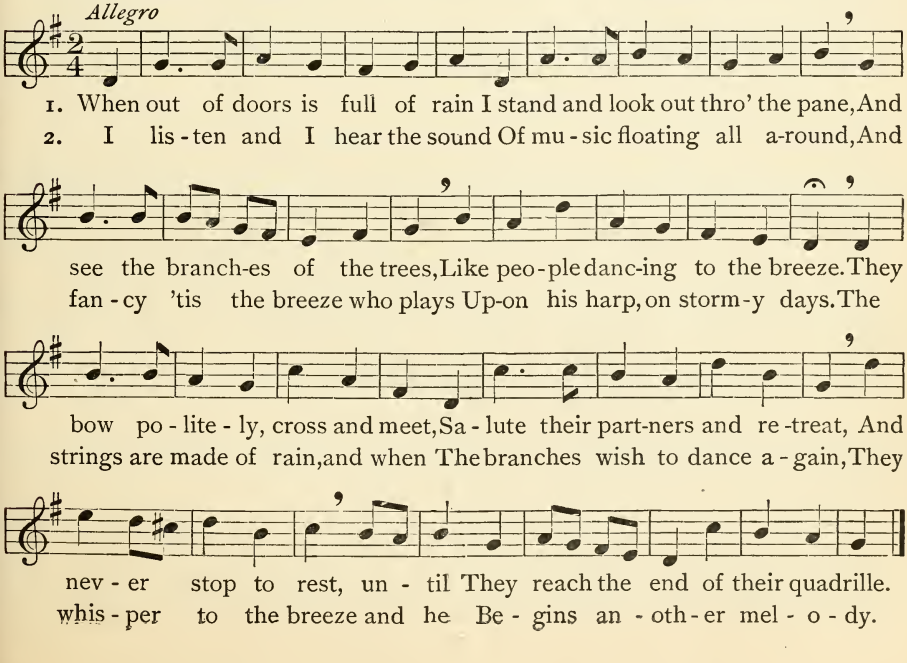
THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*



THE RAIN HARP

FRANK DEMPSTER SHERMAN — HENRY HOLDEN HUSS

Allegro



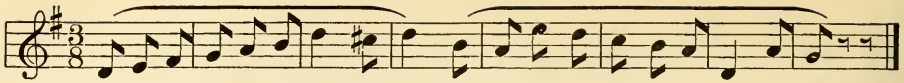
1. When out of doors is full of rain I stand and look out thro' the pane, And
2. I lis - ten and I hear the sound Of mu - sic floating all a-round, And

see the branch-es of the trees, Like peo - ple danc-ing to the breeze. They
fan - cy 'tis the breeze who plays Up-on his harp, on storm - y days. The

bow po - lite - ly, cross and meet, Sa - lute their part-ners and re - treat, And
strings are made of rain, and when The branches wish to dance a - gain, They

nev - er stop to rest, un - til They reach the end of their quadrille.
whis - per to the breeze and he Be - gins an - oth - er mel - o - dy.

336



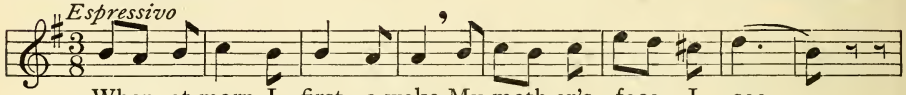
337



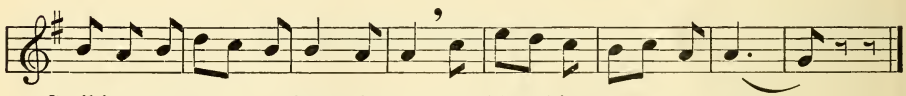
MY MOTHER

MARY STANHOPE — Dr. J. MAINZER

338 *Espressivo*



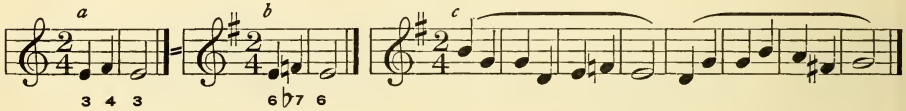
1. When at morn I first a-wake, My moth-er's face I see, . .
2. When the bed-time shadows fall, I'm al - ways sure of this, . .



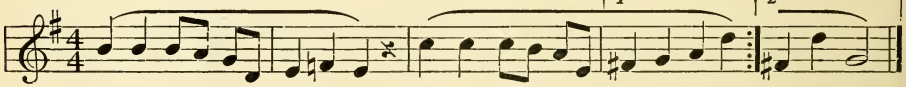
Smil-ing and all a-light with love, And bend-ing o - ver me. . . .
Just as I'm drift - ing off to dreams, I feel my moth-er's kiss. . .

Melodic progression 6 ♭7 6

339



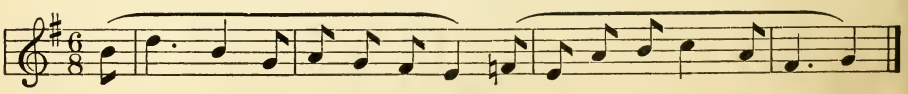
340



341



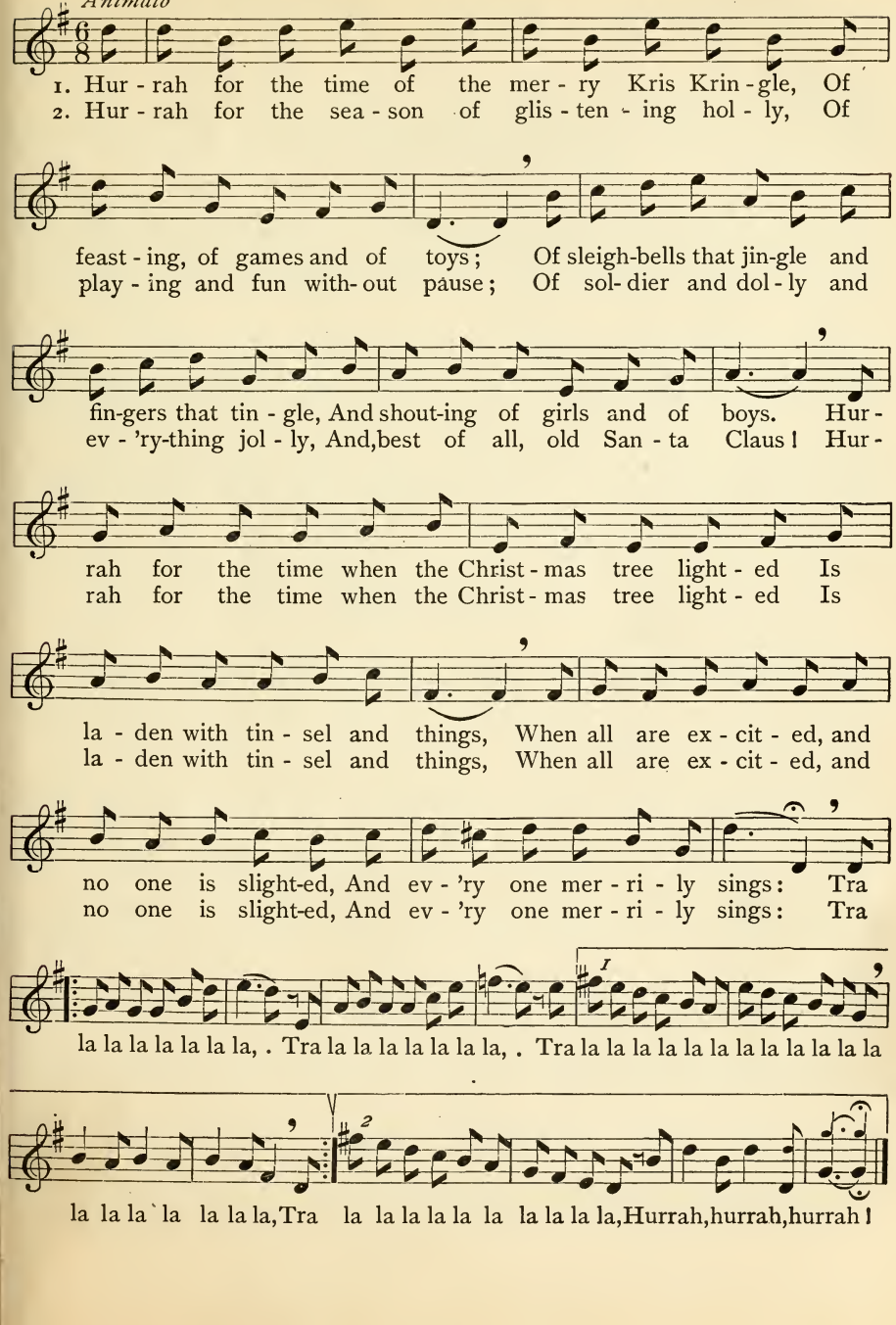
342



EDNA KINGSLEY WALLACE W. E. APPLETON

Animato

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Chapter III

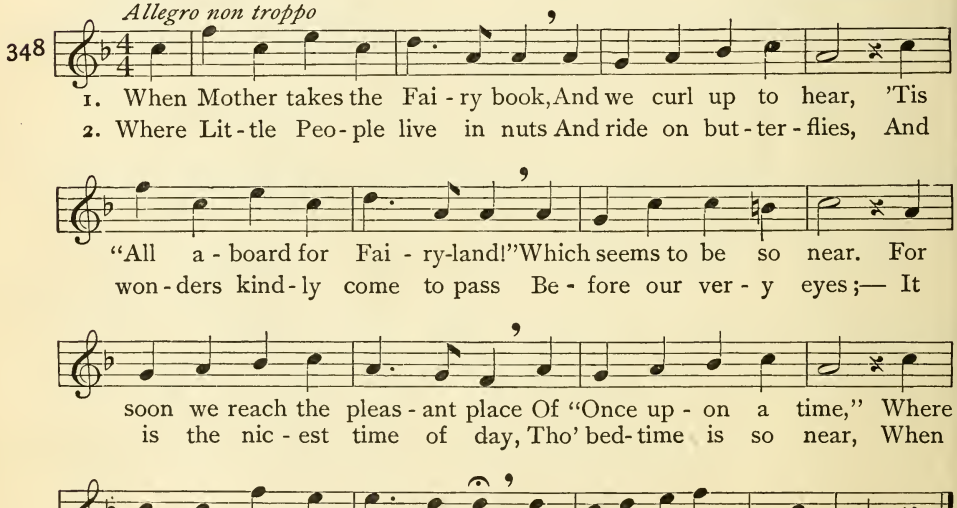
THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*

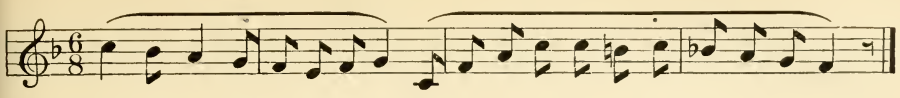


THE FAIRY BOOK

ABBIE FARWELL BROWN — W. W. GILCHRIST

Allegro non troppo





THE SONG-BIRD'S FAREWELL

H. von Fallersleben — J. Gersbach

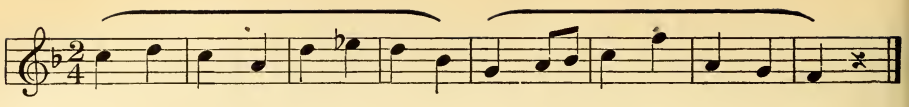
Moderato





Melodic progression 6 ♭7 6

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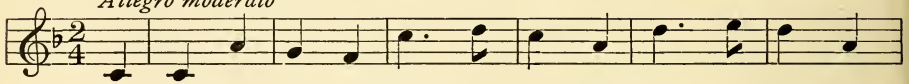
WISHING

FRANK DEMPSTER SHERMAN
CELIA STANDISH

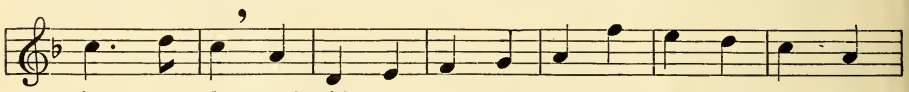
JESSIE L. GAYNOR

Allegro moderato

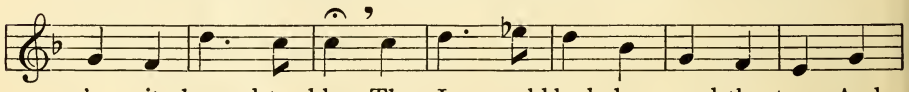
357



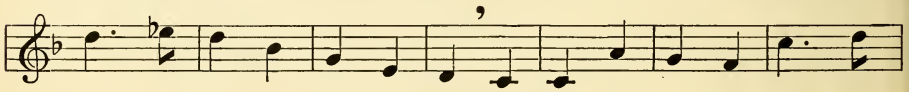
1. I oft - en sit and wish that I Could be a kite up
2. And there I would a mo - ment stay To watch the chil-dren



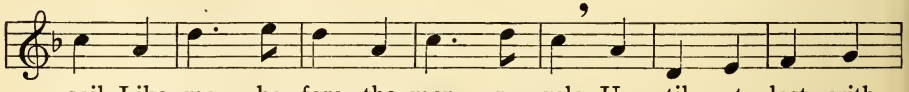
in the sky, And ride up - on the breeze,and so Could go wher-
at their play ; How they would stare to see me fly So far a -



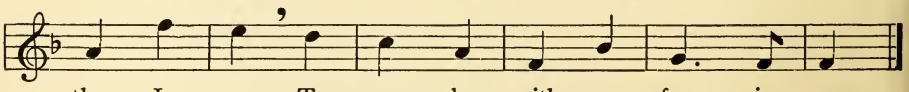
e'er it chanced to blow. Then I could look be - yond the town,And
bove them in the sky ! Then off to lands of ice and snow,Where



see the riv - er wind - ing down,And fol - low all the ships that
dwells the fur - clad Es - ki - mo ; And then a - way to des - ert



sail Like me be - fore the mer - ry gale, Un - til at last with
sand,Where A - rab chiefs their men com-mand.When evening's winds be -



them I came To some place with a for - eign name.
gan to blow, Back home-ward I would swift - ly go.

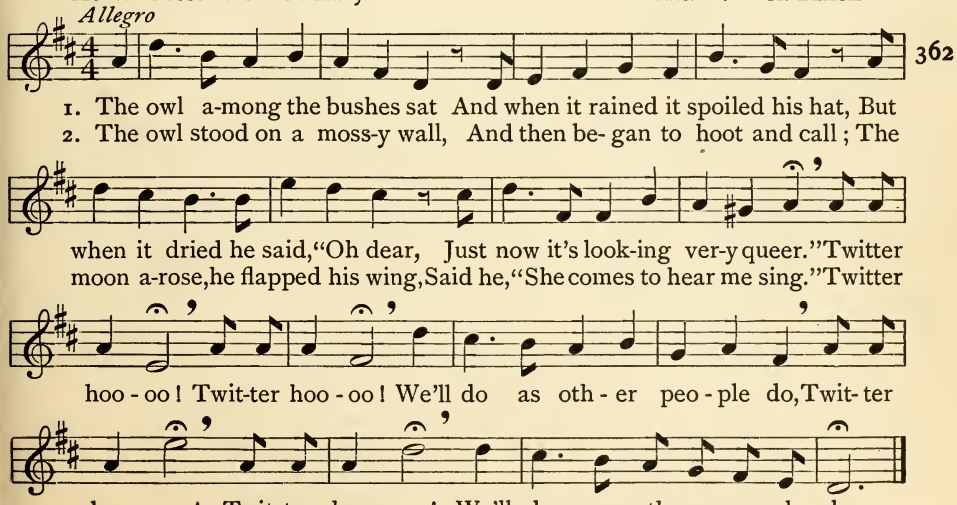
Chapter IV

THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*



THE OWL

"Mother Goose" from Germany — Mrs. H. H. A. Beach



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GOODBYE TO THE FARM [1]

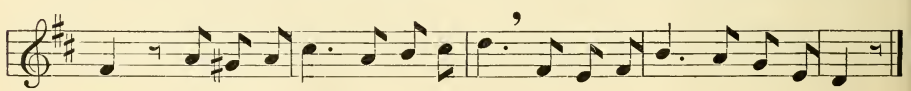
R. L. Stevenson — Wenzel Müller

Allegretto

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1. The coach is at the door at last, The ea - ger chil - dren mounting
2. To house and gar - den, field and lawn, The meadow gates we swung up-



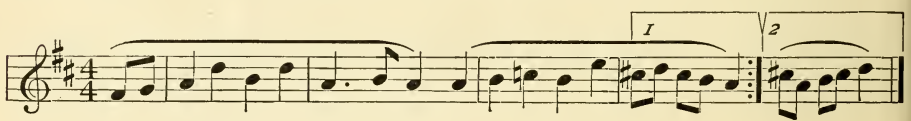
fast, And kissing hands, in chorus sing, Goodbye, goodbye, to ev'ry-thing!
on, To pump and stable, tree and swing, Goodbye, goodbye, to ev'ry-thing!

Melodic progression 6 ♭7 6

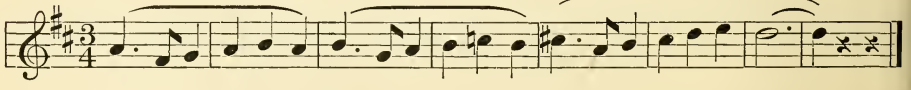
366



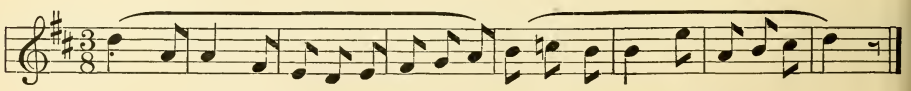
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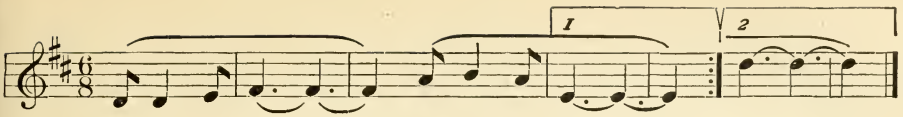
368



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[1] From "A Child's Garden of Verses," published by Charles Scribner's Sons.

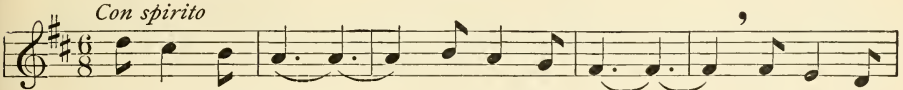


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THE PASSING SOLDIERS

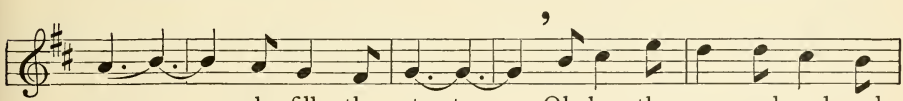
ABBIE FARWELL BROWN — MARCH — C. E. CONNEW

Con spirito

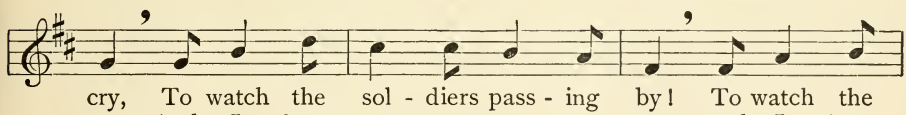


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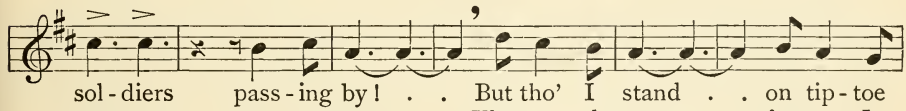
1. When sounding drums . . and tramping feet . . . With crowds of
2. I hear the bands . . of mu - sic play, . . And see some



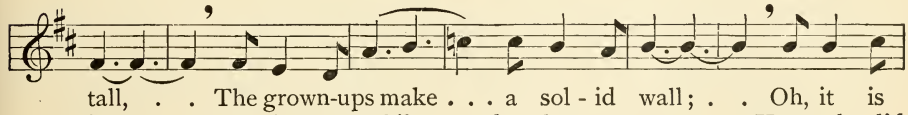
peo - ple fill the street, . . Oh, how they run and push and
ban - ners move a - way; . . The sol-diers pass and soon are



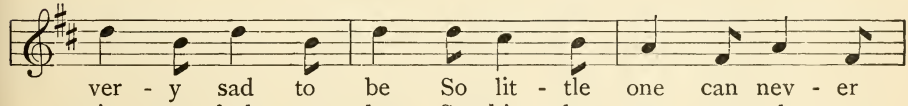
cry, To watch the sol - diers pass - ing by! To watch the
gone, And I have seen not e - ven one! And I have



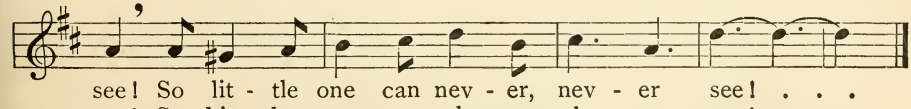
sol - diers pass - ing by! . . But tho' I stand . . on tip - toe
seen not e - ven one! . . The peo - ple must . . for-get, I



tall, . . The grown-ups make . . . a sol - id wall; . . Oh, it is
know, . That they were chil - dren long a - go. . . How splendid



ver - y sad to be So lit - tle one can nev - er
it must feel to be So big that one can al - ways



see! So lit - tle one can nev - er, nev - er see! . . .
see! So big that one can al - ways, al - ways see! . . .

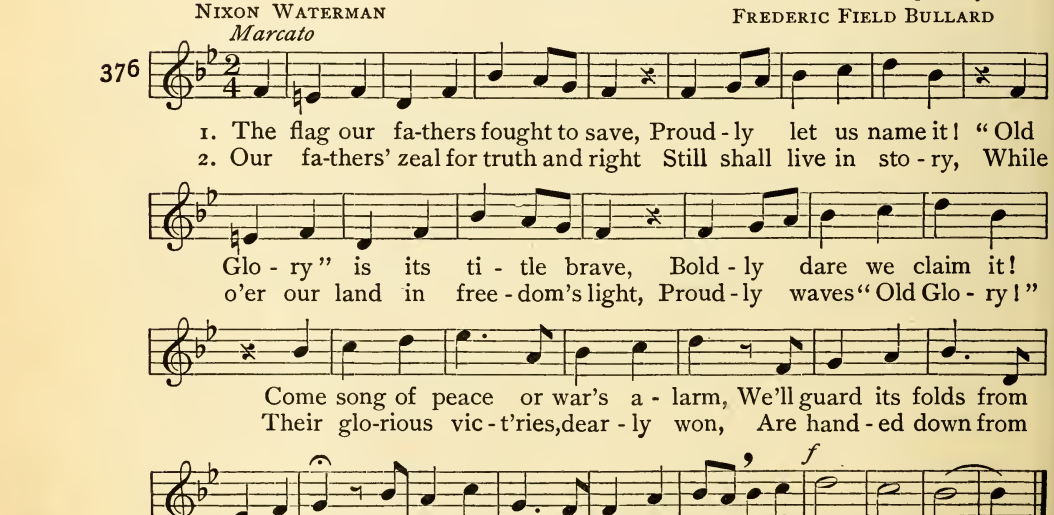
THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*

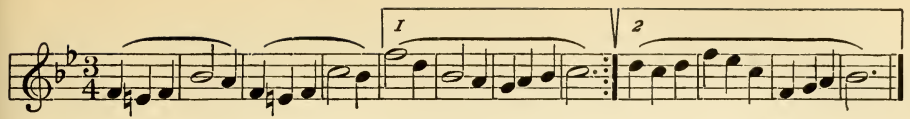


OLD GLORY

NIXON WATERMAN

A. BINZER. Adapted by FREDERIC FIELD BULLARD





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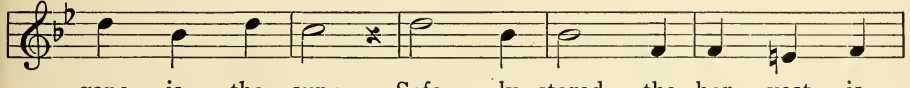
HARVEST SONG

A. Vial de Sabligny — French Folk Tune

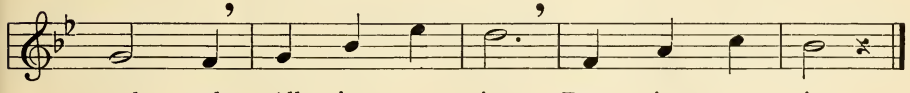
Moderato


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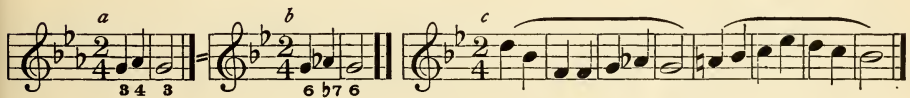
1. O'er our fields the frost has de - scend - ed, La - bor is done,
2. She who leads is in - no - cent Pleas - ure, End - ing the year



gone is the sun; Safe - ly stored, the har - vest is
glad - ly, with cheer; Joy and com - fort, barns full of



end - ed; All in a ring, Danc - ing we sing.
treas - ure, Ev - 'ry - where health, Au - tumn's ripe wealth.



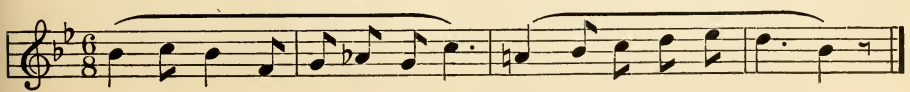
379 Melodic progression 6 ♭7 6



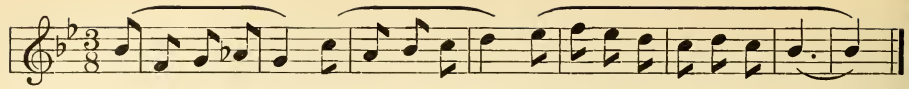
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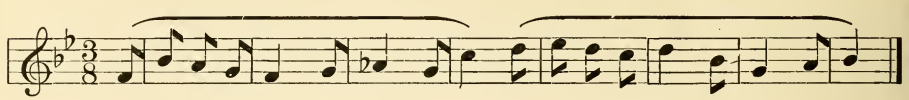
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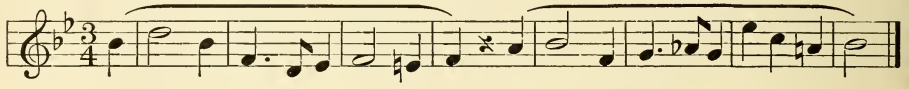
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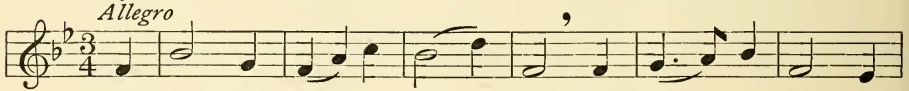
GOOD-MORNING, MERRY SUNSHINE

Anonymous

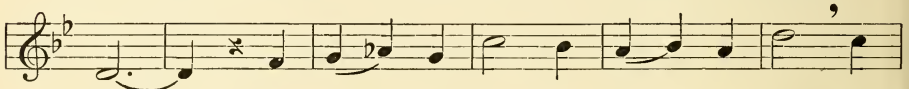
Allegro

MARGARET RUTHVEN LANG

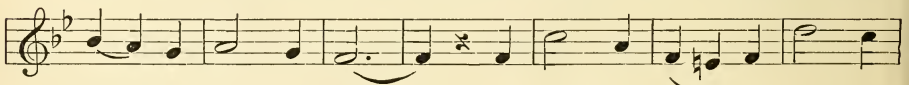
386



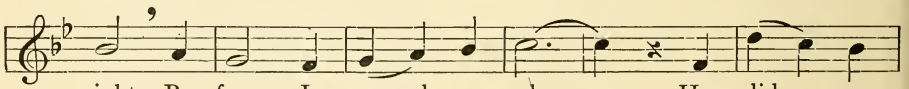
1. Good-morn - ing, mer - ry sun - shine, How did you wake so
2. I nev - er go to sleep, dear, I just go round to



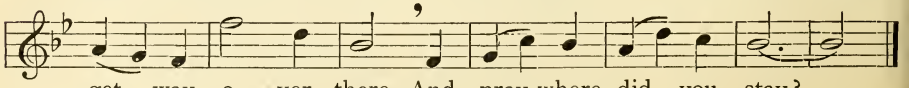
soon? . You've scared the lit - tle stars a - way And
see . . My lit - tle chil - dren of the East, Who



shined a - way the moon. . I saw you go to sleep last
rise and watch for me. . . I wa - ken all the birds and



night Be - fore I ceased my play, . How did you
bees And flow - ers on my way, . And now come



get way o - ver there, And pray where did you stay? .
back to see the child Who stayed out late to play. .

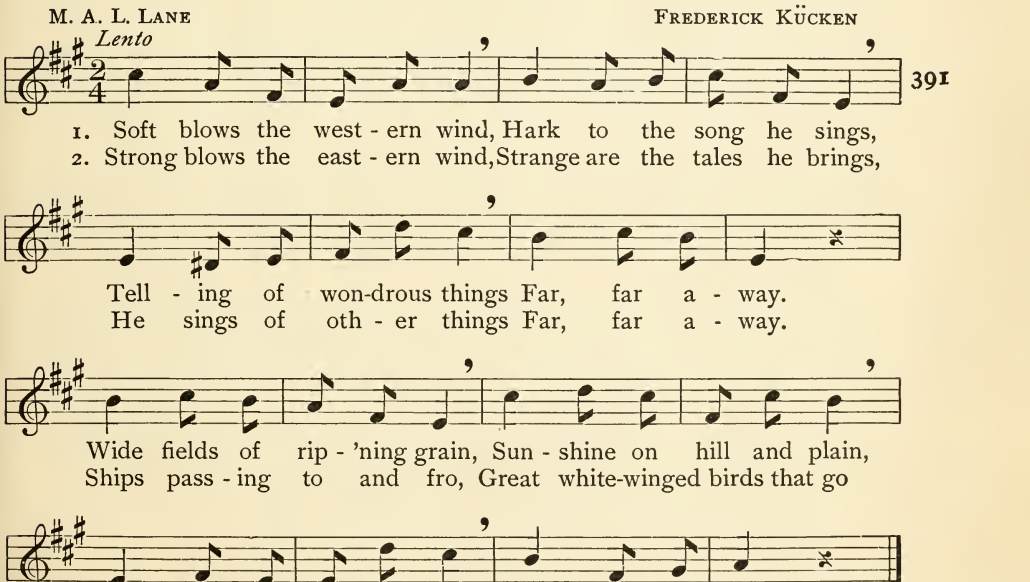
Chapter VI

THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*



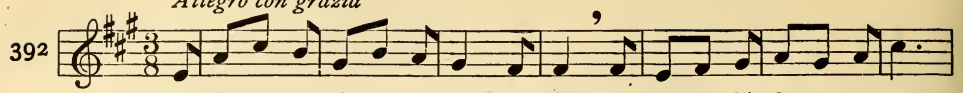
THE WIND'S SONG

M. A. L. Lane — Frederick Kücken

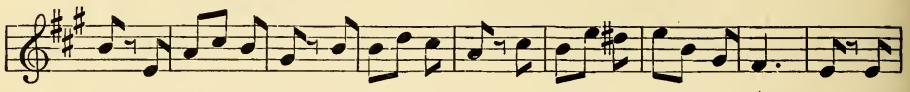


ALICE E. ALLEN ISIDORA MARTINEZ

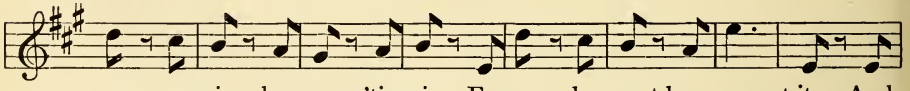
Allegro con grazia



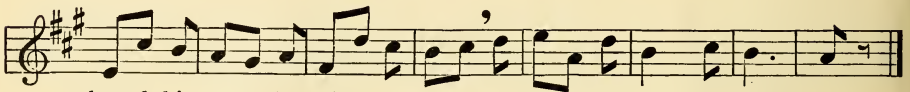
1. The dear - est lit - tle val - en - tine Has come this frost - y morn -
2. The sweet-est lit - tle val - en - tine, With sil - ver stars all span -



ing, Of pink and pearl, and all a - shine, Just like the skies at dawn - ing. 'Tis
gled, And in and out there twist and twine Love-knots with posies tangled. 'Tis

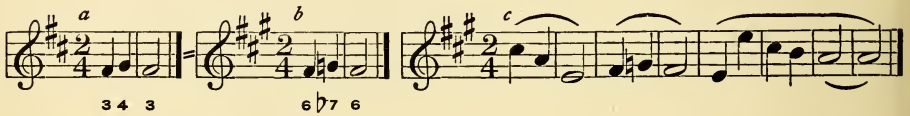


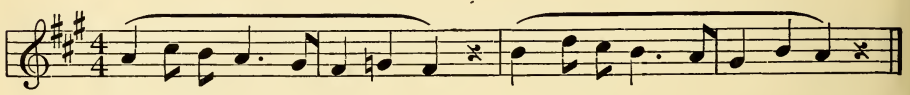
on my win - dow pane, 'tis mine, For me he must have meant it; And
made of lace so fair and fine, With edg - es crimped and crinkled, And

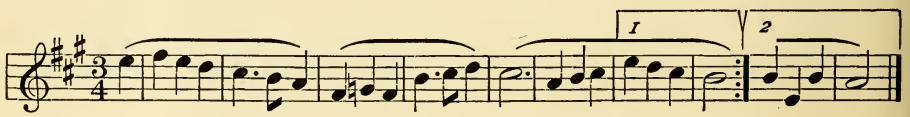


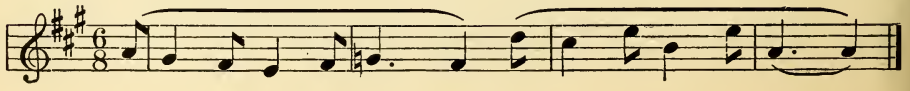
though his name he did not sign, I'm sure Jack Frost has sent it!
o'er each ti - ny trail-ing vine, Bright di'mond dust is sprin - kled.

Melodic progression 6 ♭7 6





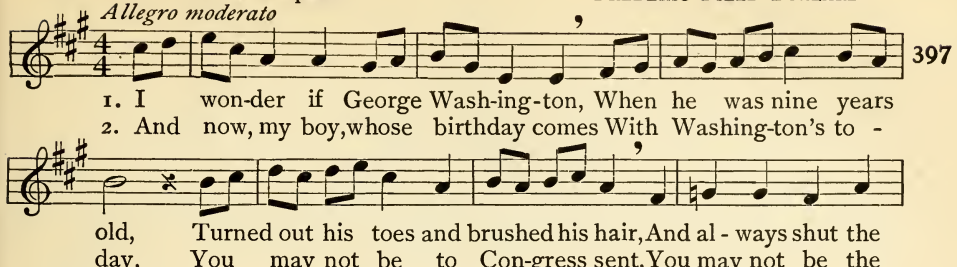


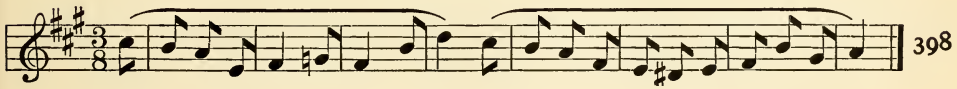


From "The Youth's Companion"

FREDERIC FIELD BULLARD

Allegro moderato



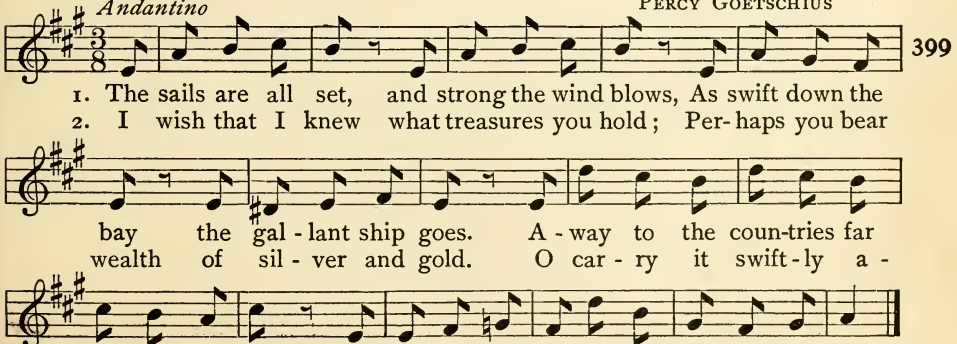


OVER THE SEA

CELIA STANDISH

Andantino

SCHUMANN. Adapted by PERCY GOETSCHIUS



Chapter VII

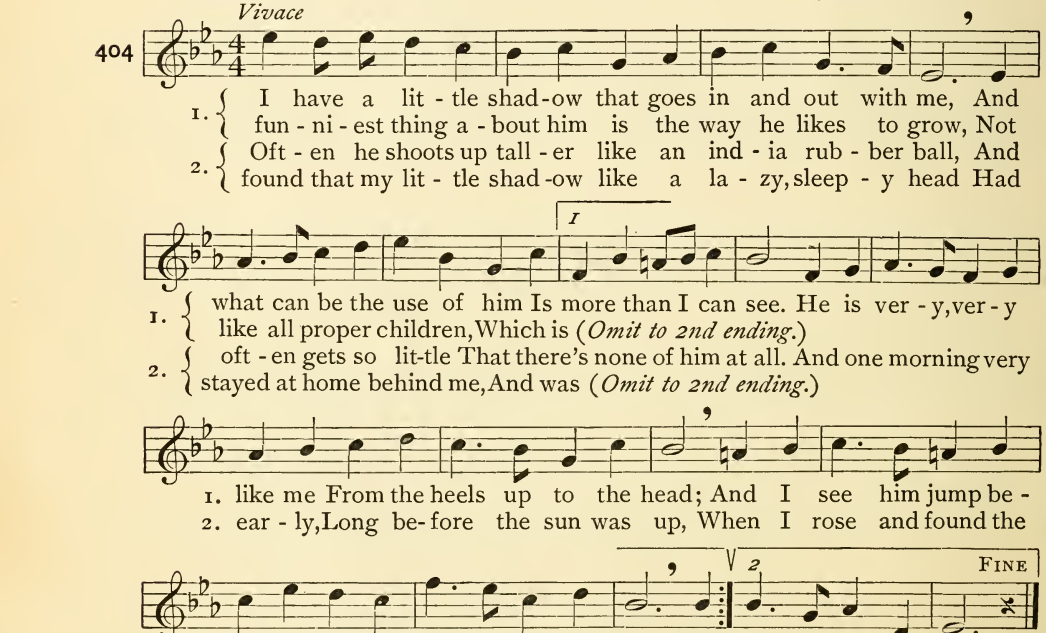
THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*



MY SHADOW [1]

ROBERT LOUIS STEVENSON — JESSIE L. GAYNOR

Vivace



[1] From "A Child's Garden of Verses," published by Charles Scribner's Sons.



405 Melodic progression 5 ♯4 (5) 6

GOOD NIGHT

ROSE MILES — MENDELSSOHN

Andante

406

1. To all good night! now fades the light, Our work is done till
2. The sun is sink - ing slow from sight, A gold - en ball of

morn - ing bright; Our books we all have laid a - way Un - til we meet an -
glow - ing light; And now our les - sons all are o'er, And glad - ly home we

p *pp rit.*

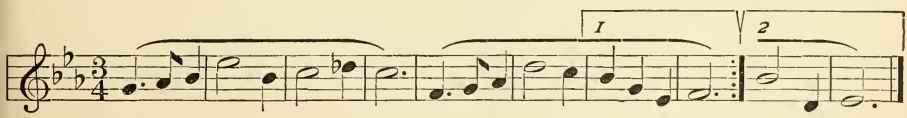
oth - er day, To all good-night! To all good-night! To all good-night!
go once more, To all good-night! To all good-night! To all good-night!



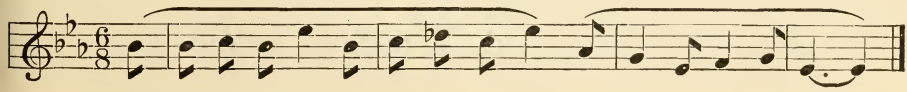
407 Melodic progression 6 ♭7 6



408



409



410

THE MOON'S REPLY

M. A. L. Lane — W. W. Gilchrist

Allegro moderato

411

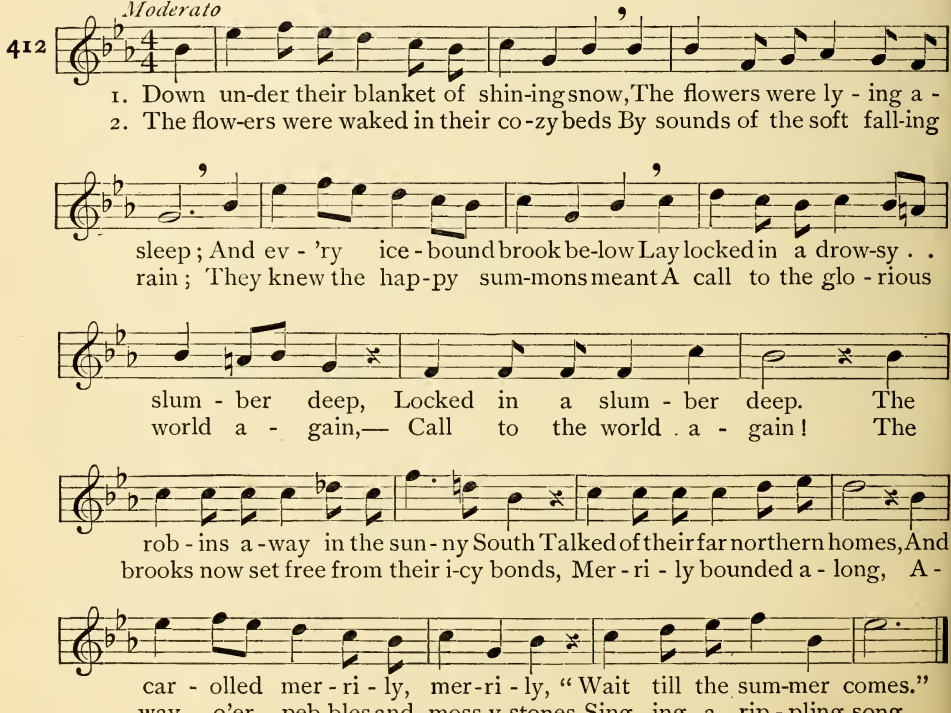


UNDER THEIR BLANKET OF SNOW

Gertrude E. Heath. Adapted — Catherine C. Myers

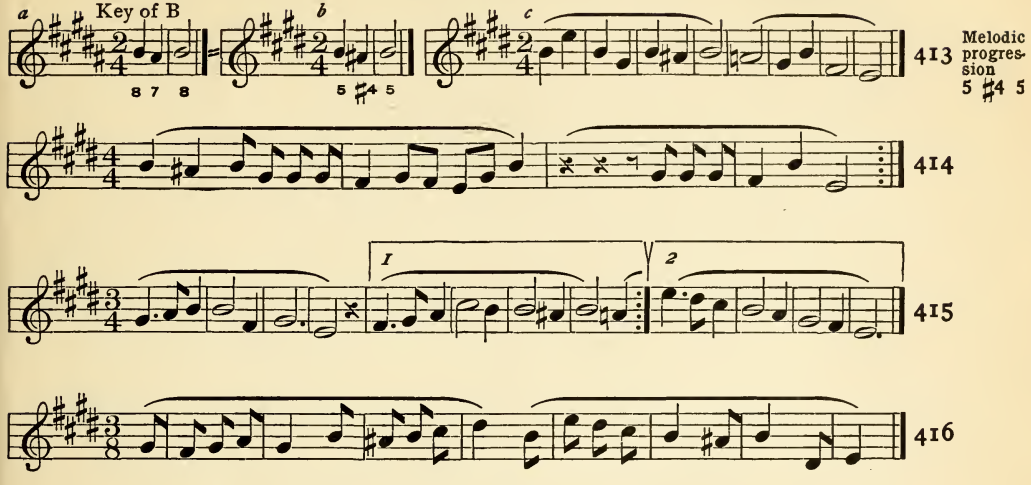
Moderato

412



Chapter VIII

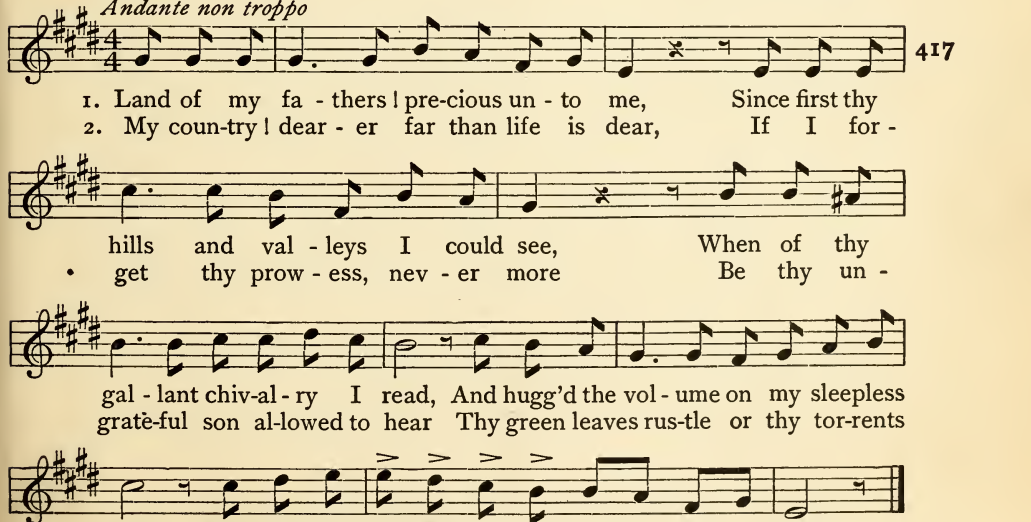
THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*



MY NATIVE COUNTRY

WORDSWORTH — Dr. J. MAINZER

Andante non troppo



1. Land of my fa - thers! pre-cious un - to me, Since first thy
2. My coun-try! dear - er far than life is dear, If I for -

hills and val - leys I could see, When of thy
get thy prow - ess, nev - er more Be thy un -

gal - lant chiv-al - ry I read, And hugg'd the vol - ume on my sleepless
grate-ful son al-lowed to hear Thy green leaves rus-tle or thy tor-rents

bed, And hugg'd the vol-ume on my sleep - less bed.
roar, Thy green leaves rustle or thy tor - rents roar.

M. L. Baum F. Silcher

418 *Andante espressivo*

1. Moth - er, I am wea - ry Play-ing all . . . the day;
2. Now be - gin a sto - ry, Let your voice . . go slow—

Such a ver - y sleep - y head On your arm . . I lay;
Some-thing I have oft - en heard, Of the long . . a - go;

All the day has been so glad, All the bright and hap-py hours;
Sto - ries that you used to hear Lean - ing on your mother's knee,

Chil-dren's eye-lids now . . are drooping, Just like fold - ed flow'rs.
When you were a child, . O moth-er, Tired with play, like me. . .

Melodic progression 6 ♭7 6

419 *a* *b* *c*

3 4 3 6 ♭7 6

420 1 2

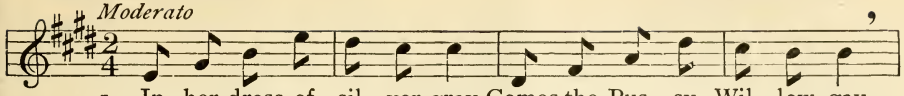
421 1 2

422 1 2

PUSSY WILLOW

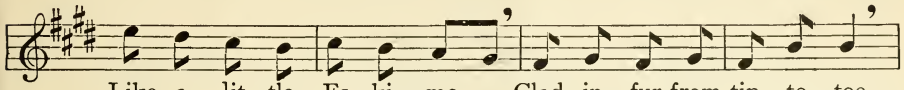
ELIZABETH FOULKE — ISIDORA MARTINEZ

Moderato

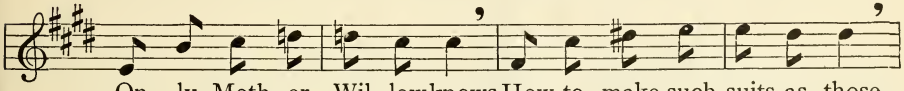


423

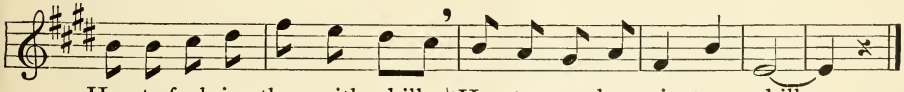
1. In her dress of sil - ver gray, Comes the Pus - sy Wil - low gay,
2. Did she live once long a - go In the land of ice and snow?



Like a lit - tle Es - ki - mo Clad in fur from tip to toe.
Was it first by po - lar seas That she made such coats as these?



On - ly Moth - er Wil - low knows How to make such suits as those,
Who can tell? We on - ly know Where our Pus - sy Wil-lows grow,

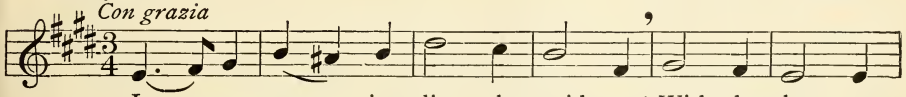


How to fash-ion them with skill, How to guard a - gainst a chill.
Fuz-zy lit-tle friends that bring Promise of the com-ing Spring.

THE VOICE OF SPRING

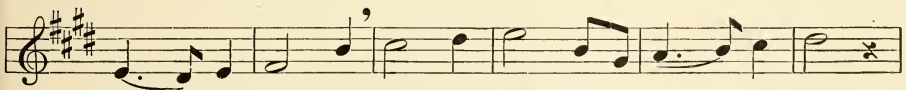
Anonymous — FRANK G. CAUFFMAN

Con grazia

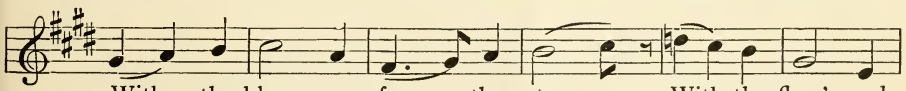


424

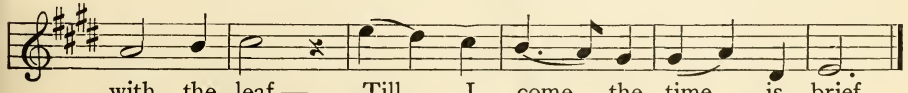
1. I . . am com - ing, lit - tle maid - en! With the pleas - ant
2. I . . am com - ing, I am com - ing! Hark! the lit - tle



sun - shine la - den, With the hon - ey for the bee,
bee is hum-ming. See! the lark is soar - ing high



With the blos - som for the tree, . . With the flow'r and
In the bright and sun - ny sky, . . And the birds are



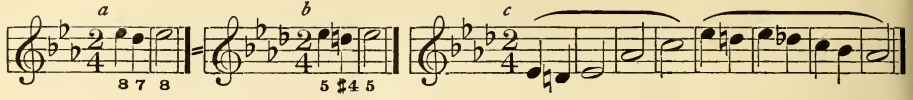
with the leaf,— Till I come the time is brief.
on the wing,— Lit - tle maid - en, now is Spring.

Chapter IX

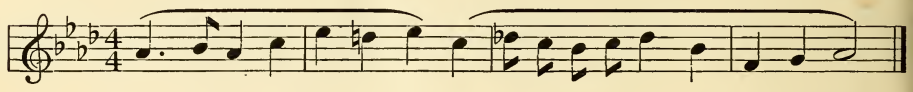
THE MELODIC PROGRESSIONS 5 ♯4 5 AND 6 ♭7 6 — *Continued*

Melodic progression 5 ♯4 5

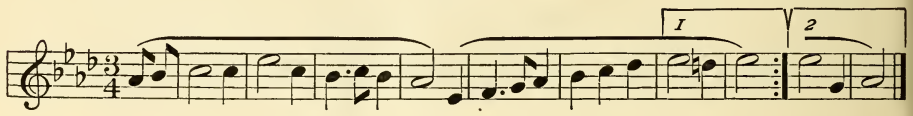
425



426



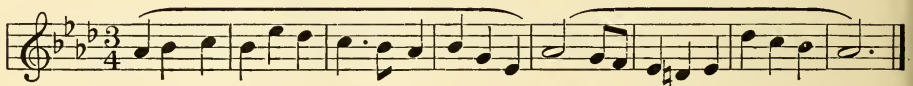
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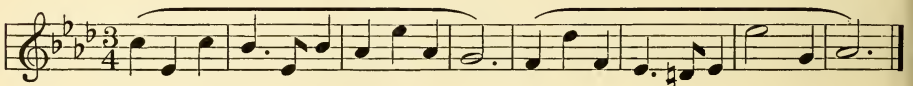
428



429



430

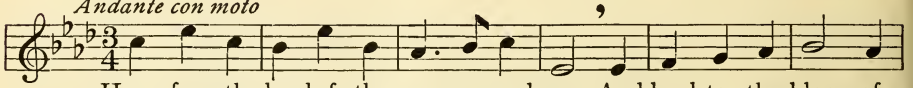


THE ROBIN'S JOURNEY

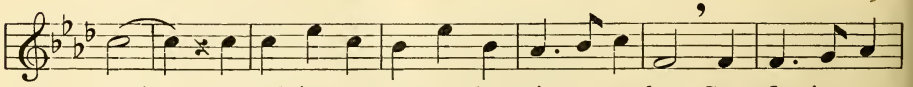
CELIA STANDISH — W. W. GILCHRIST

Andante con moto

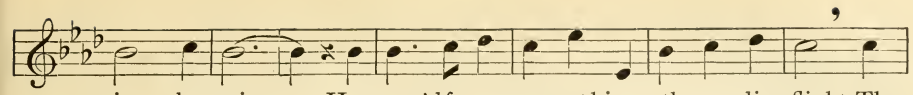
431



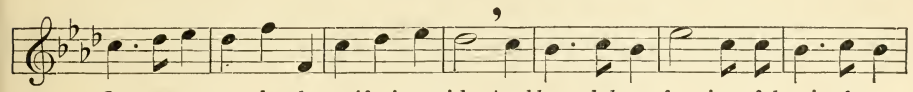
1. Home from the land of the sum-mer and sun, And back to the bloom of
2. Far from the cold, when the summer had fled, And back to the skies of



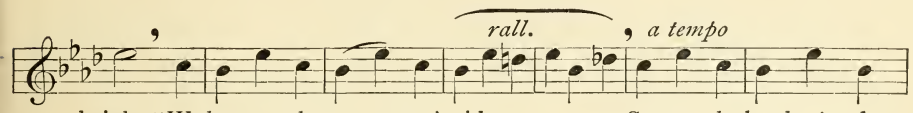
spring, A rob-in so mer-ry, when win-ter was done, Came fly - ing on
blue, A-way w th the daisies the robin had sped, Till spring should come



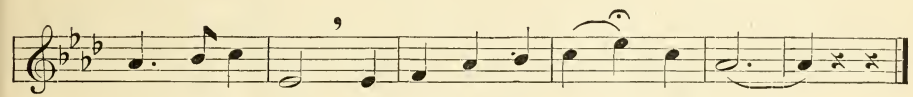
tire - less wing. He stopp'd for a moment his north-speeding flight, The
back a - new. Then southward he hastened his passage so fleet, And



flowers to greet by the swift river side, And heard the soft voice of the ripples so
came to the silvery billows once more, Where waves of the ocean were whispering

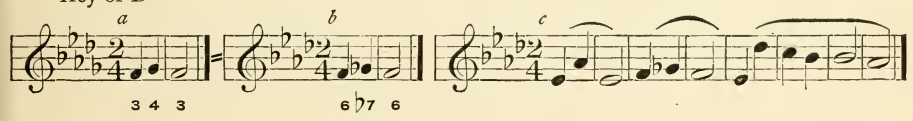


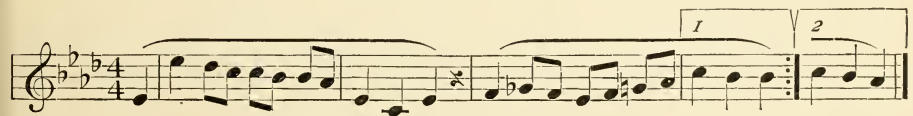
bright, "We haste to the o - cean's tide; . . . Soon to the lands o'er the
sweet, "O friend, we have met be-fore! . . Far have you been from the



bil - lows so wide A thought of the woods we'll bring."
south-ern sea shore, But well we re - mem - ber you.". .

Key of D♭

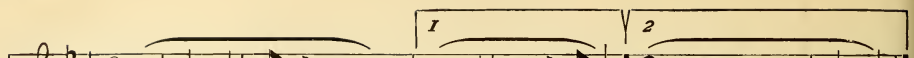




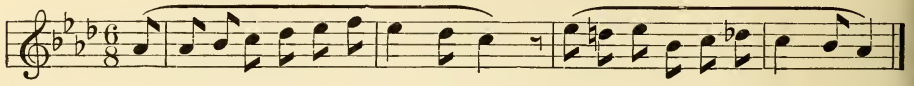




436



437



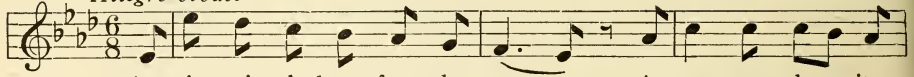
THE ICICLE LESSON

From "Little Folks"

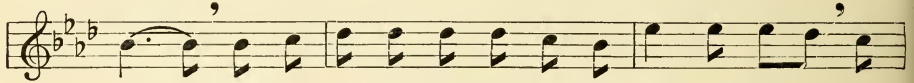
W. E. Appleton

Allegro vivace

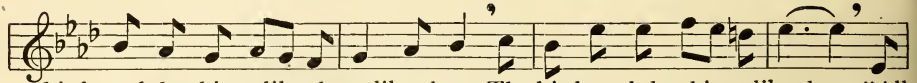
438



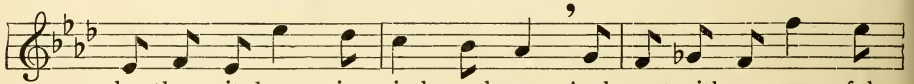
1. An i - ci - cle hung from the eaves, A tear ran down its
2. You see it was fool - ish, my dears, So cross and sad to



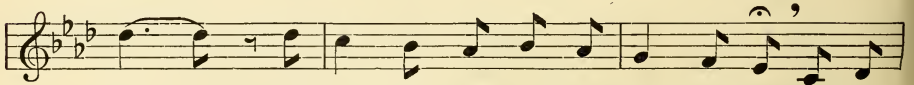
nose; Then it said, "It is time for the new green leaves, And
get; If the i - ci - cle nev - er had burst in tears, No



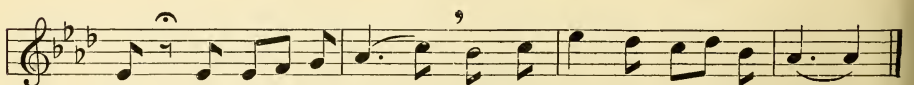
birds and the things like those, like those, The birds and the things like those." All
doubt it would hang there yet, there yet, No doubt it would hang there yet. What-



day there it hung in wind and sun, And wept with a wo - ful
ev - er goes wrong we'll not for - get The i - ci - cle, you and



air; . . It grew so weak it could scarce - ly speak, And at
I, . . . But try our best to be self - pos - sessed, You and

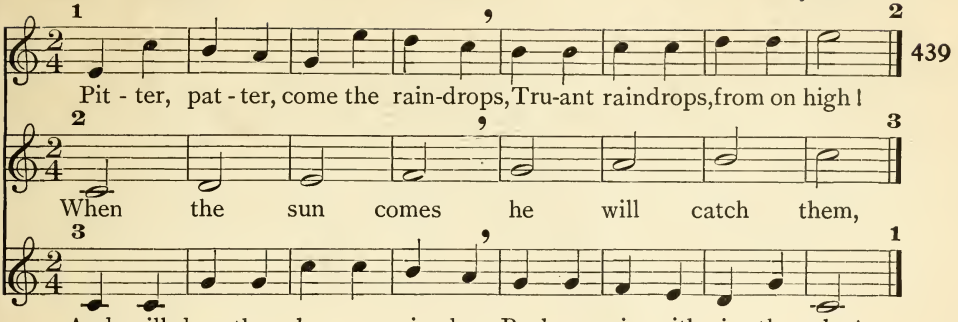


night it was - n't there, And at night it was - n't there!
I, and nev - er cry, Oh, no! nev - er, nev - er cry!

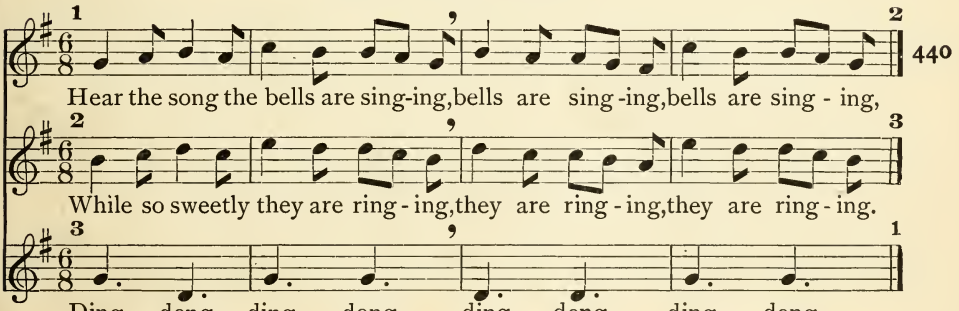
Rounds[1]

RAIN

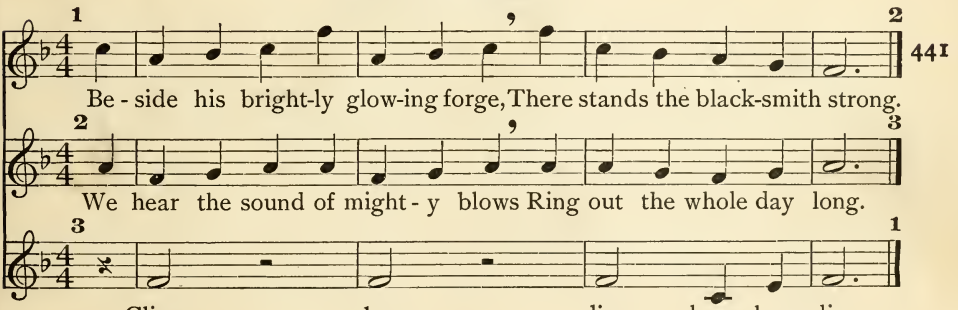
MARY STANHOPE M. JAMES



SONG OF THE BELLS



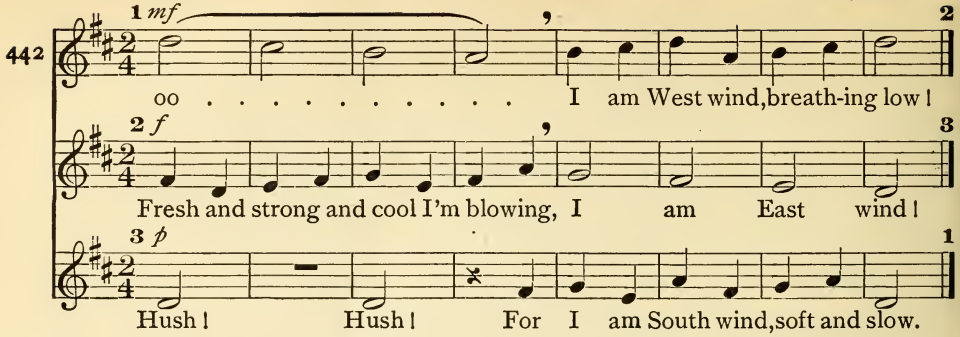
THE BLACKSMITH



[1] Divide the chorus into sections. Each section should sing all the staves consecutively, the second section beginning at 1 when the first section has reached 2; the third section beginning at 1 when the second section has reached 2, each section returning from the end to the beginning and singing through the Round as many times as the teacher may direct.

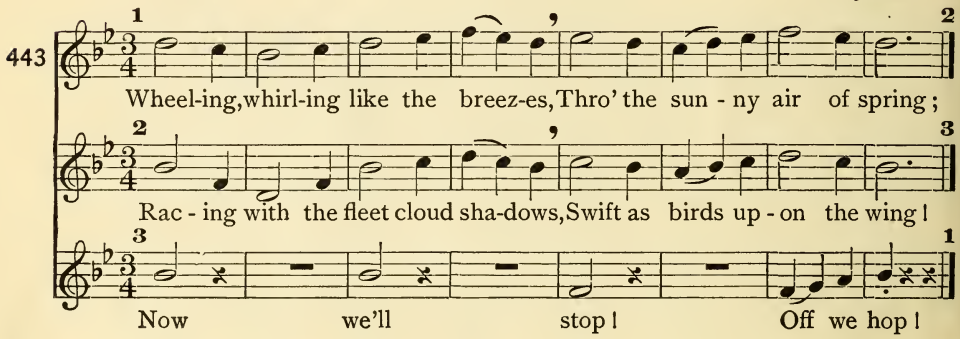
THE WINDS

M. L. Baum — M. James



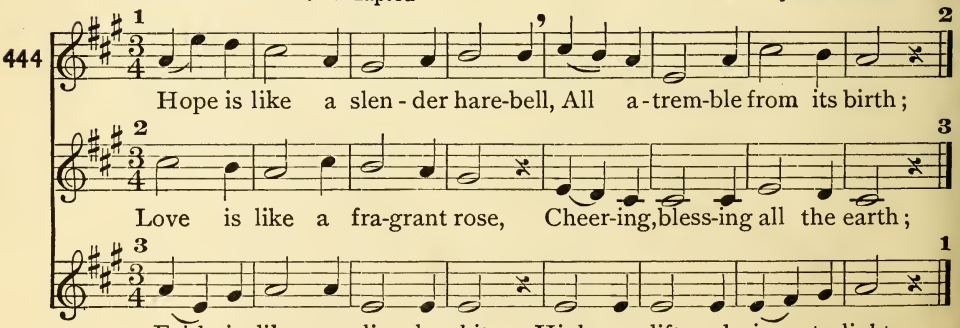
THE BICYCLERS

M. L. Baum — M. James



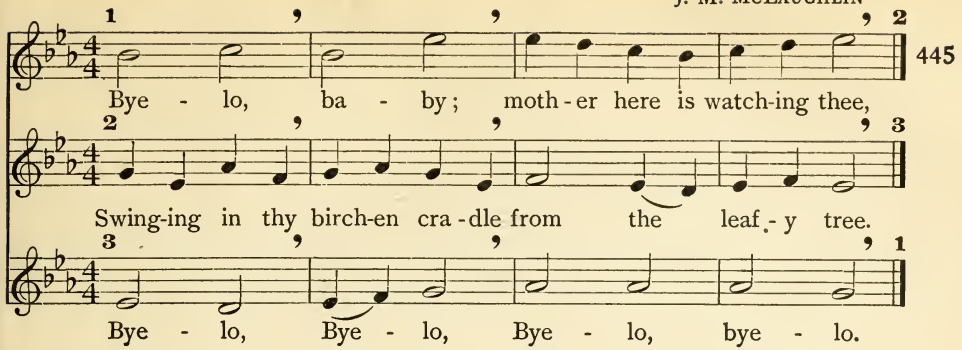
FLOWER THOUGHTS

Christina Rossetti. Adapted — Jane Morris

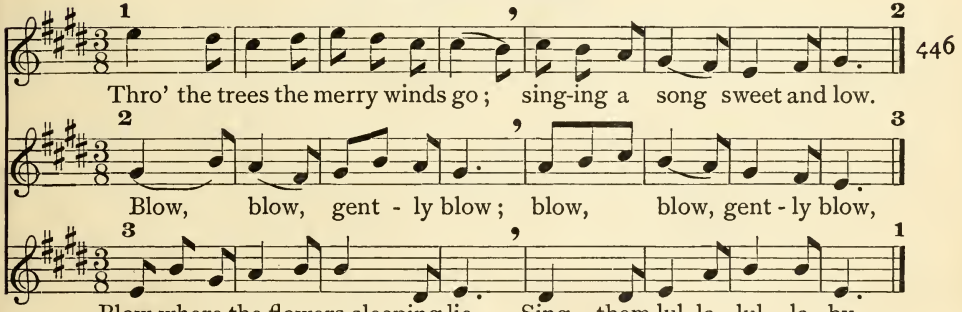


THE INDIAN BABY

J. M. McLaughlin

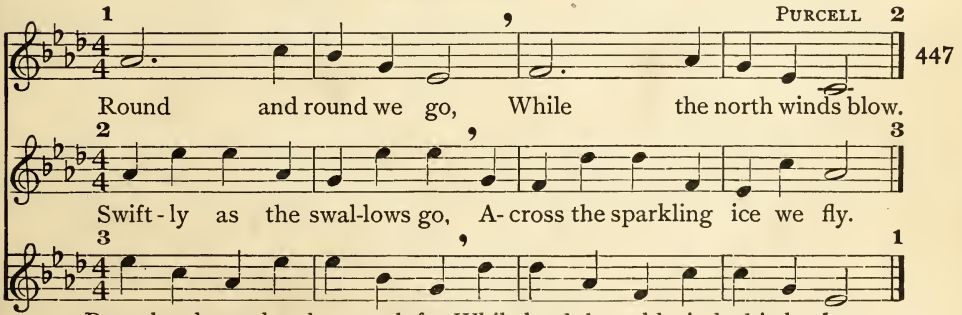


THE MERRY WINDS



SKATING

Purcell



PART IV

TWO-PART SONG

Chapter I

448



449



450



451



ALEXANDER SMART
Allegretto

JAMES FIELD

452

1. Let us laugh and let us sing, Danc-ing in a mer - ry ring:
2. Like the sea-sons of the year, Round and round we cir - cle here:

We'll be fair - ies on the green, Sport-ing round the Fair - y Queen.
You'll be Sum-mer, I'll be Spring, Danc-ing in a fair - y ring.

THE BEE

From the German
Tr. by FREDERIC FIELD BULLARD

CARL REINECKE. Adapted by FREDERIC FIELD BULLARD

Andantino

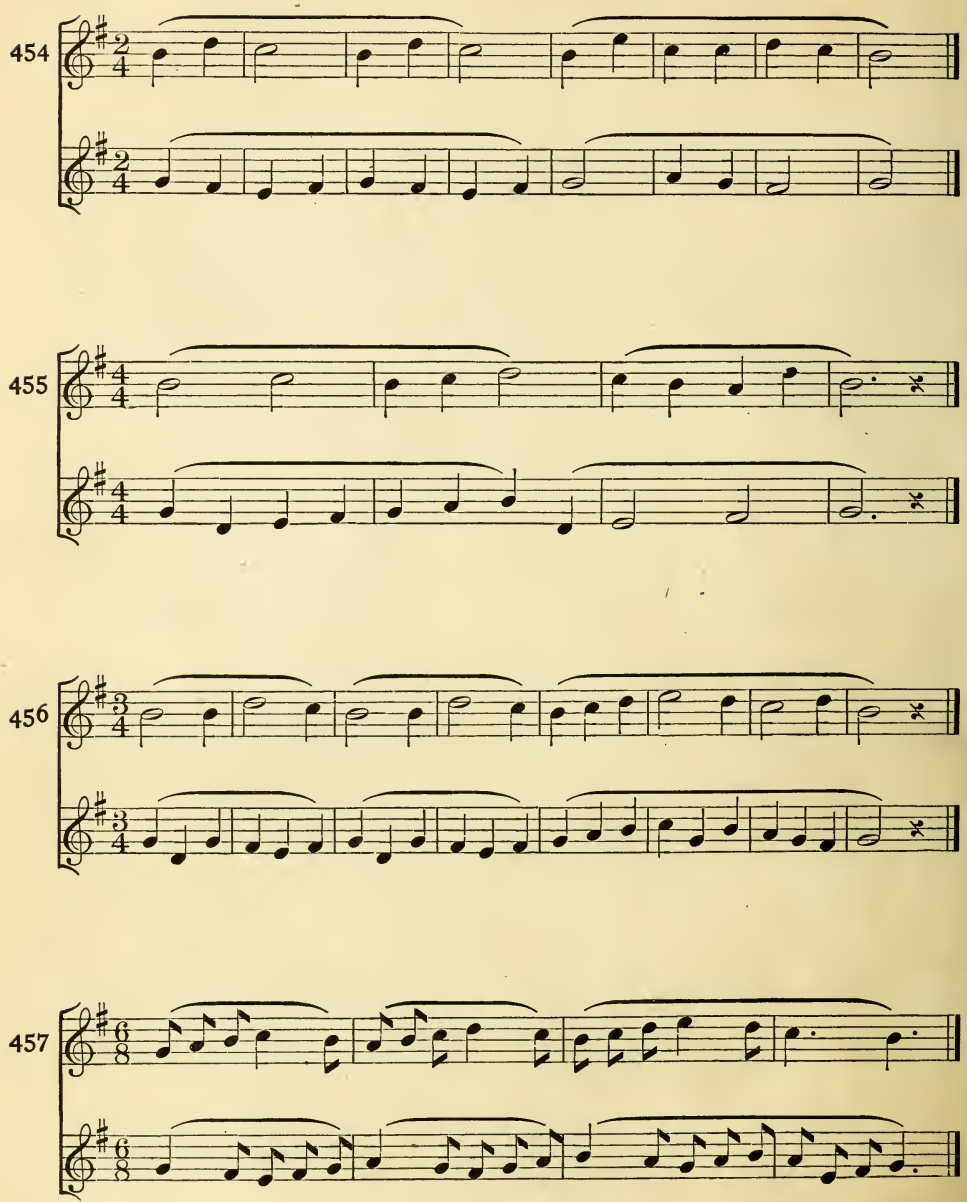
453

1. Buzz, buzz, buzz; bon-ny, bus-y bee! Take from ev'ry friend-ly flow-er
2. Buzz, buzz, buzz; bon-ny, bus-y bee! Won't you please give me some honey
3. Buzz, buzz, buzz; bon-ny, bus-y bee! Now we give you thankful greeting,

Drops of hon-ey to your bow-er, Buzz, buzz, buzz; bon-ny, bus-y bee!
On this morning bright and sun-ny, Buzz, buzz, buzz; bon-ny, bus-y bee!
Bread and hon-ey we are eat-ing, Buzz, buzz, buzz; bon-ny, bus-y bee!

Chapter II

TWO-PART SONG — *Continued*



458

Andante

1. Bright the moon is shin - ing, Clouds with sil - v'ry lin - ing
2. Moonbeams on the moun - tain, For - est, field and foun - tain,

1. The sil - v'ry clouds In beau - ty
2. With her bright wand The moon is

Slow - ly wan-d'ring by her side, Thro' the night glide.
Mak - ing hill and val - ley seem Like a fair dream.

slow - ly wand-'ring by her side, Far, far they glide.
mak - ing hill and val - ley seem Wrapped in a dream.

I'VE A MESSAGE

MARY BAILEY W. W. GILCHRIST

459

Allegro

1. I've a mes - sage, I've a message That the south wind brought to me;
2. I've a mes - sage, I've a message From the flow'rs be-neath the snow;

1. I've a mes-sage, a mes-sage, South wind has bro't to me,
2. I've a mes-sage, a mes-sage, Sent by the flow'rs be - low,

'Tis a mes - sage from the rob - in, He is com - ing back, you see.
Just as soon as it is warm - er, 'Twill be time for them to grow.

'Tis the rob - in's mes - sage, He is com - ing back, you see.
When the air is warm - er, 'Twill be time for them to grow.

Chapter III

TWO-PART SONG — *Continued*

460



461



462

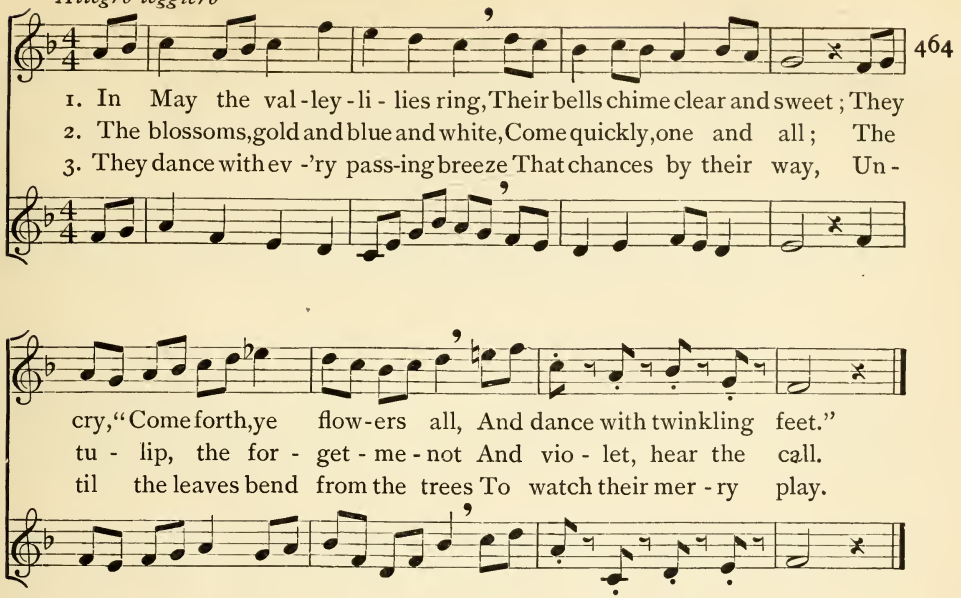


463



From the German by Mrs. ANDERSON

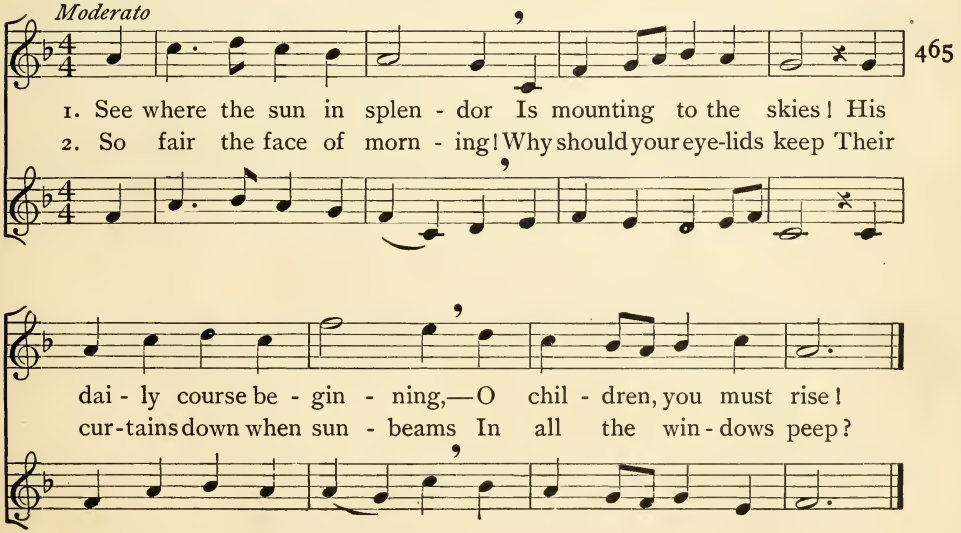
Allegro leggiero



MORNING

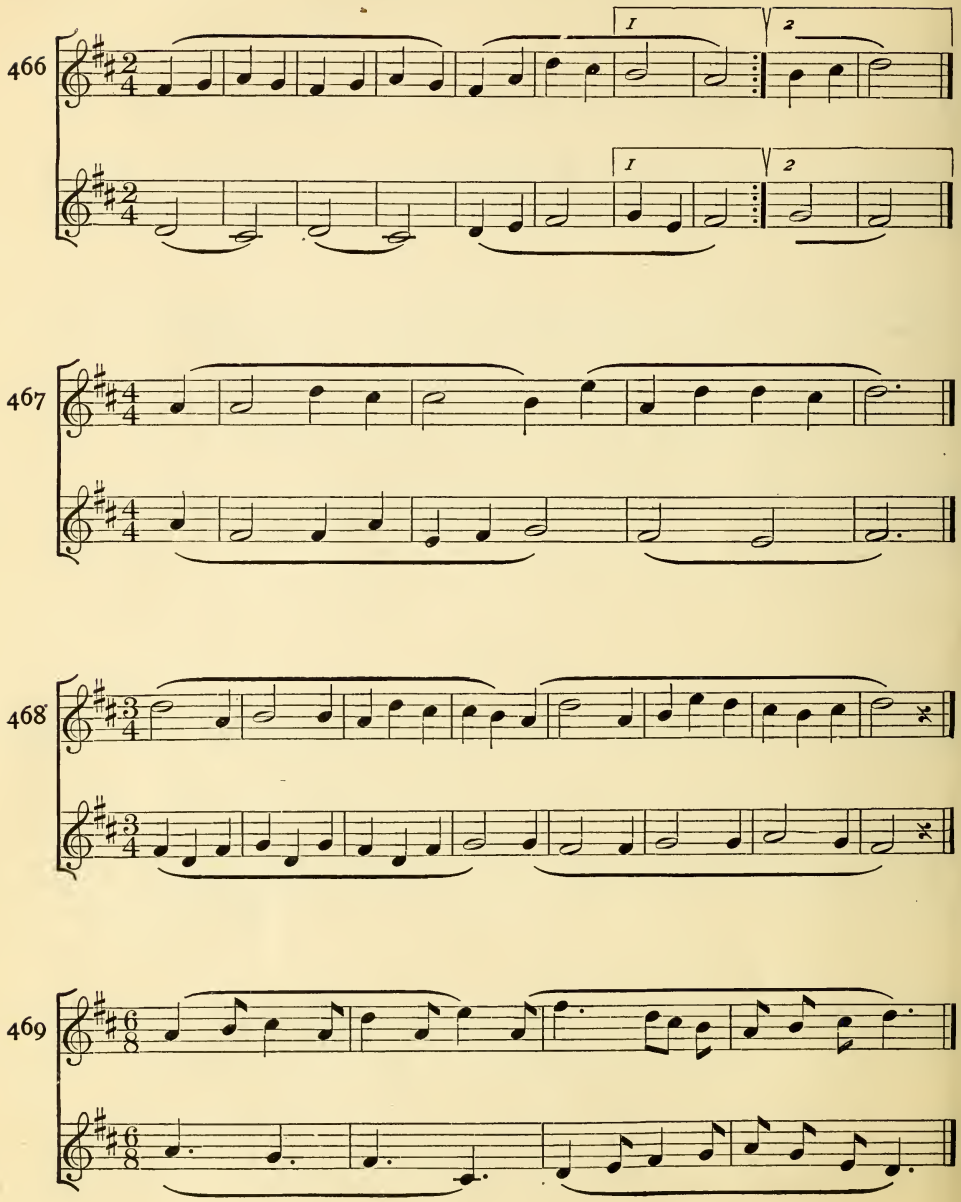
LOUISE STICKNEY F. SILCHER

Moderato



Chapter IV

TWO-PART SONG — *Continued*

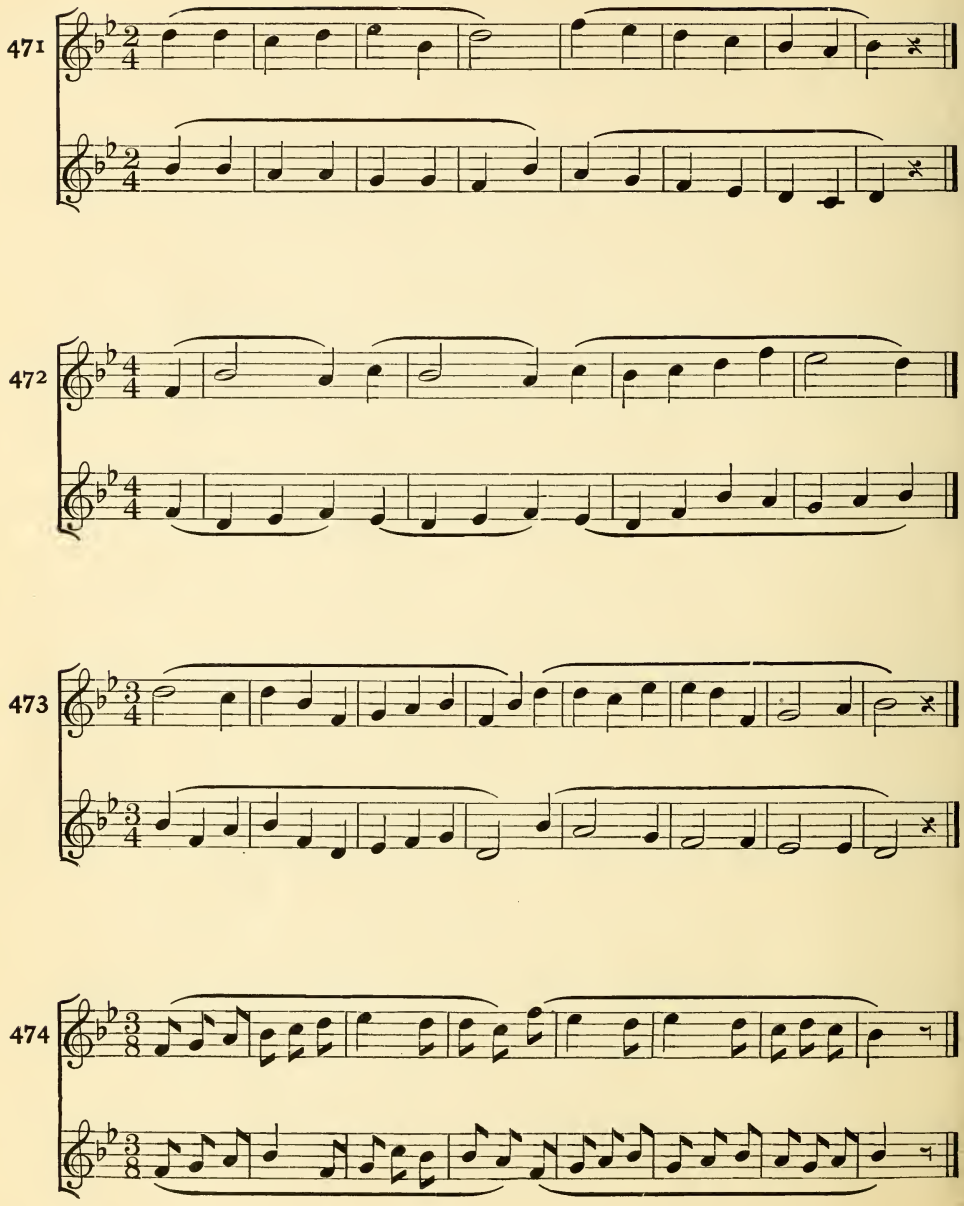


JEAN INGELOW J. M. McLAUGHLIN



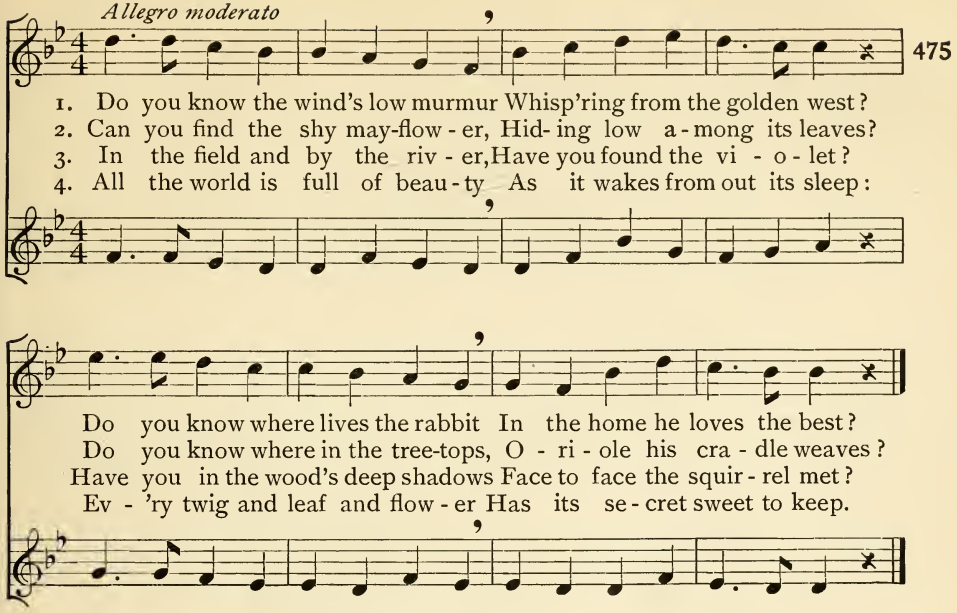
Chapter V

TWO-PART SONG — *Continued*



CELIA STANDISH C. S. CONANT

Allegro moderato

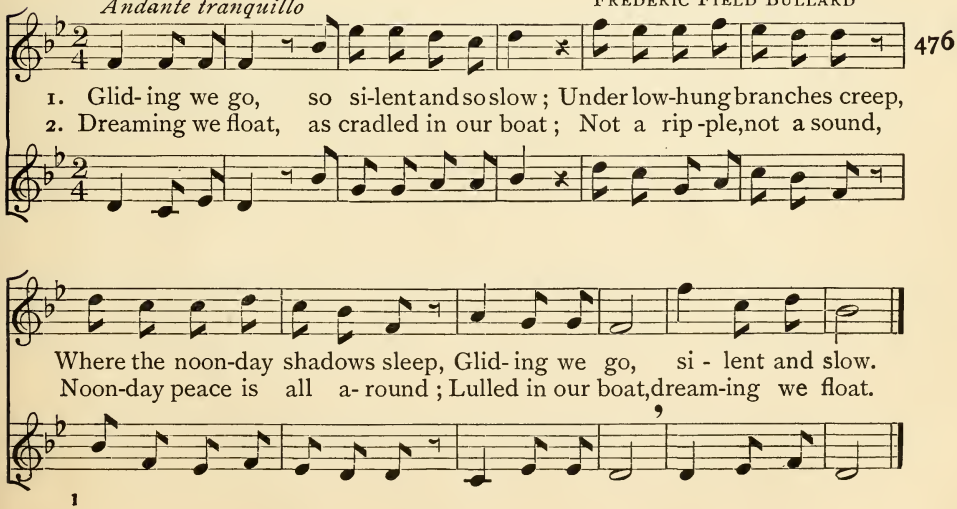


IN A BOAT

M. L. BAUM

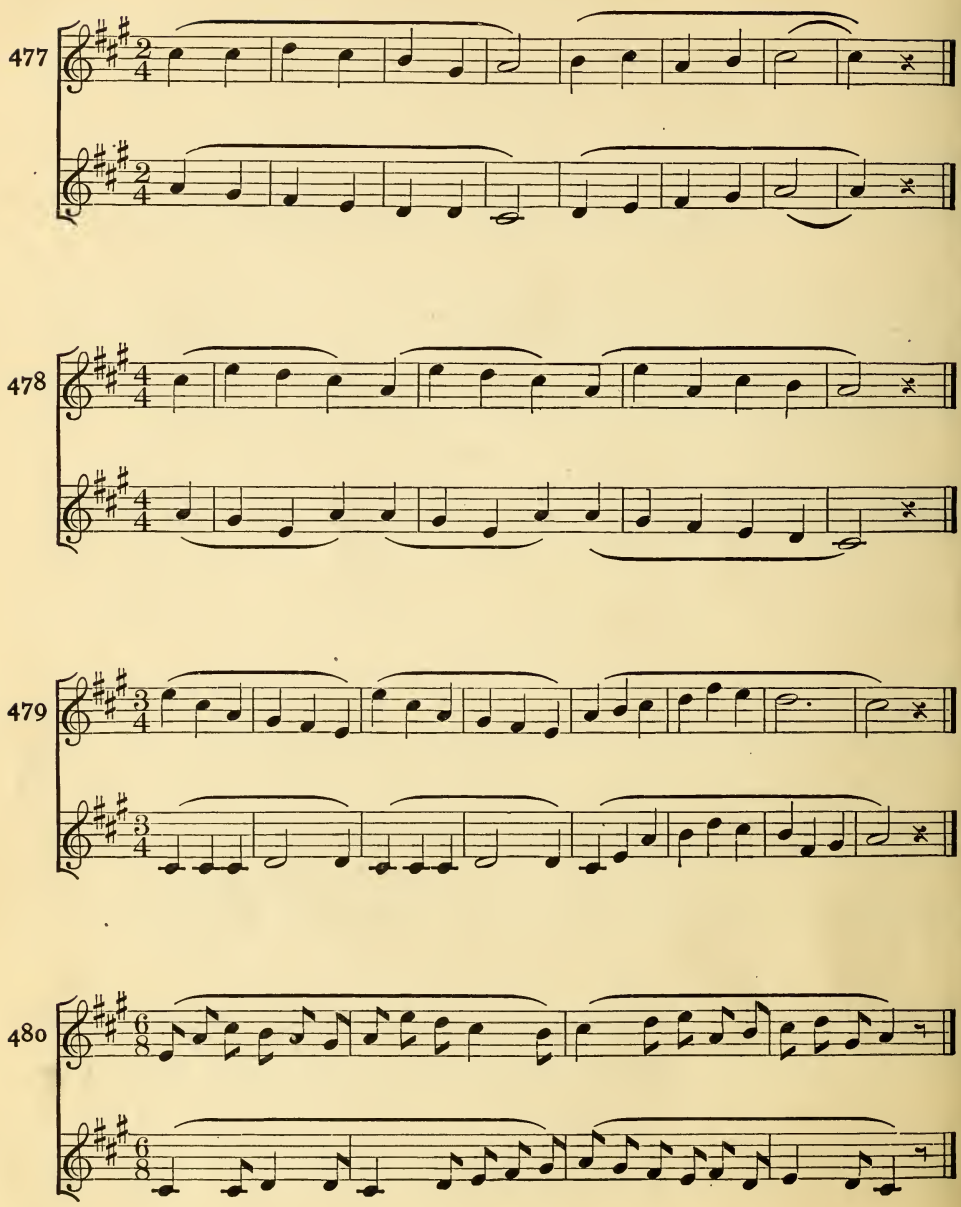
CARL REINECKE. Adapted by FREDERIC FIELD BULLARD

Andante tranquillo



Chapter VI

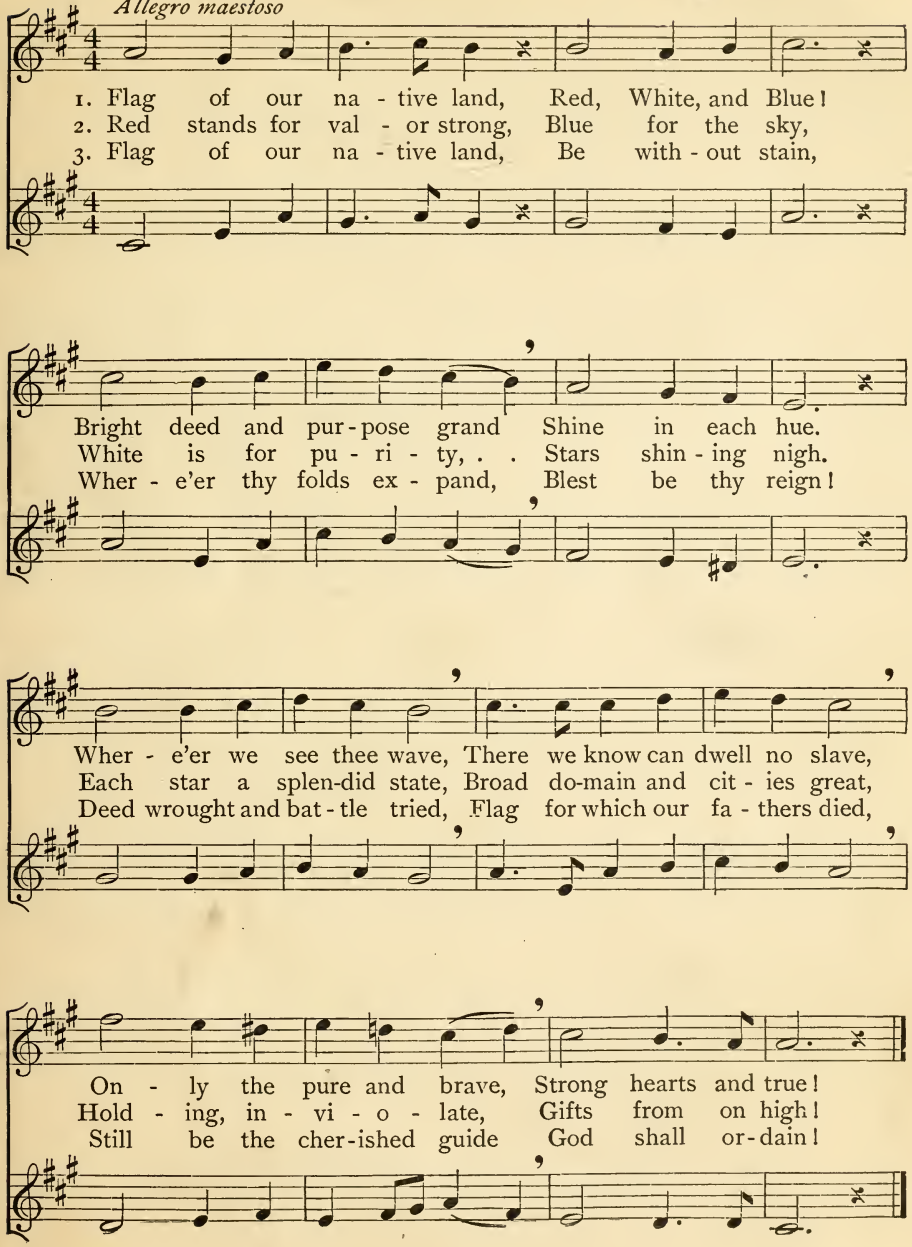
TWO-PART SONG — *Continued*



NATHAN HASKELL DOLE. Adapted J. M. McLAUGHLIN

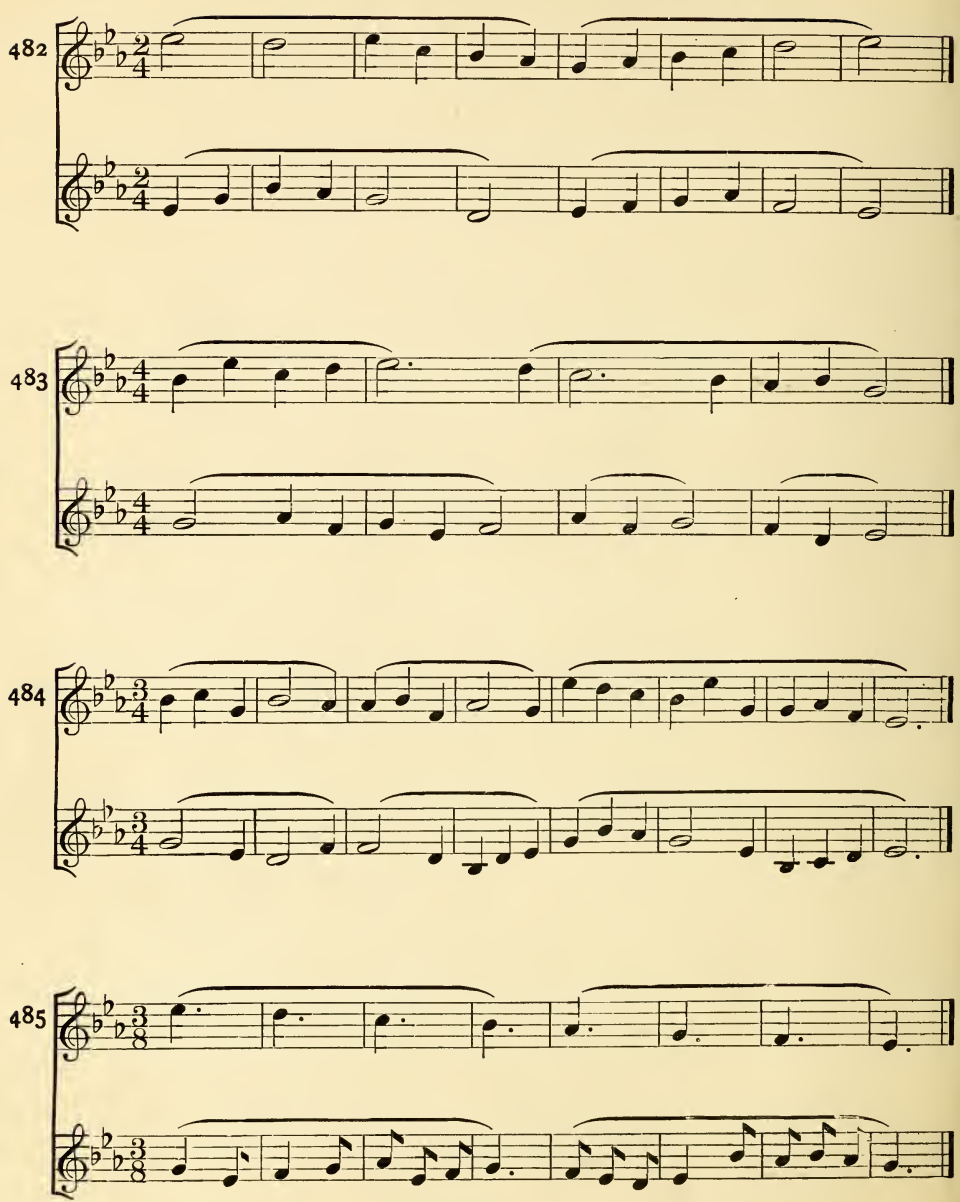
Allegro maestoso

481



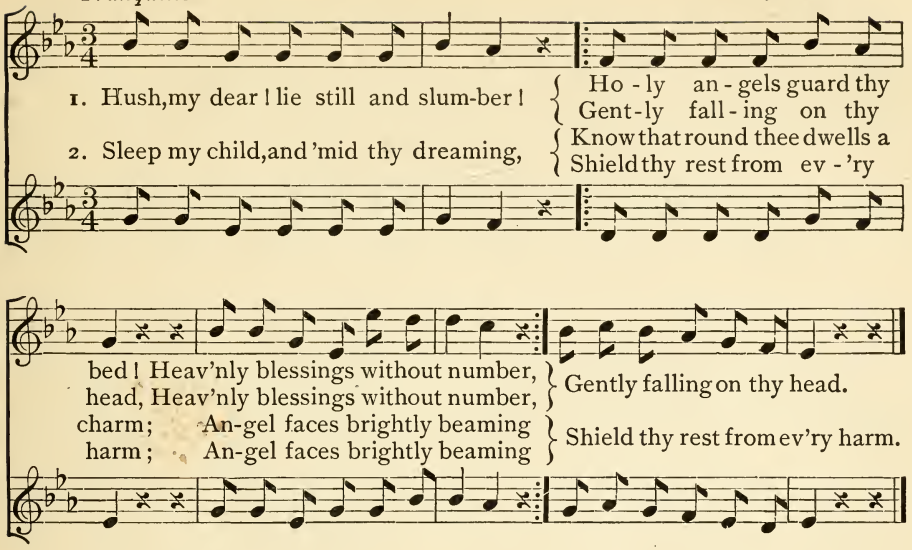
Chapter VII

TWO-PART SONG — *Continued*



ISAAC WATTS
NIXON WATERMAN
Tranquillo

F. BIANCHI



SLUMBER SONG

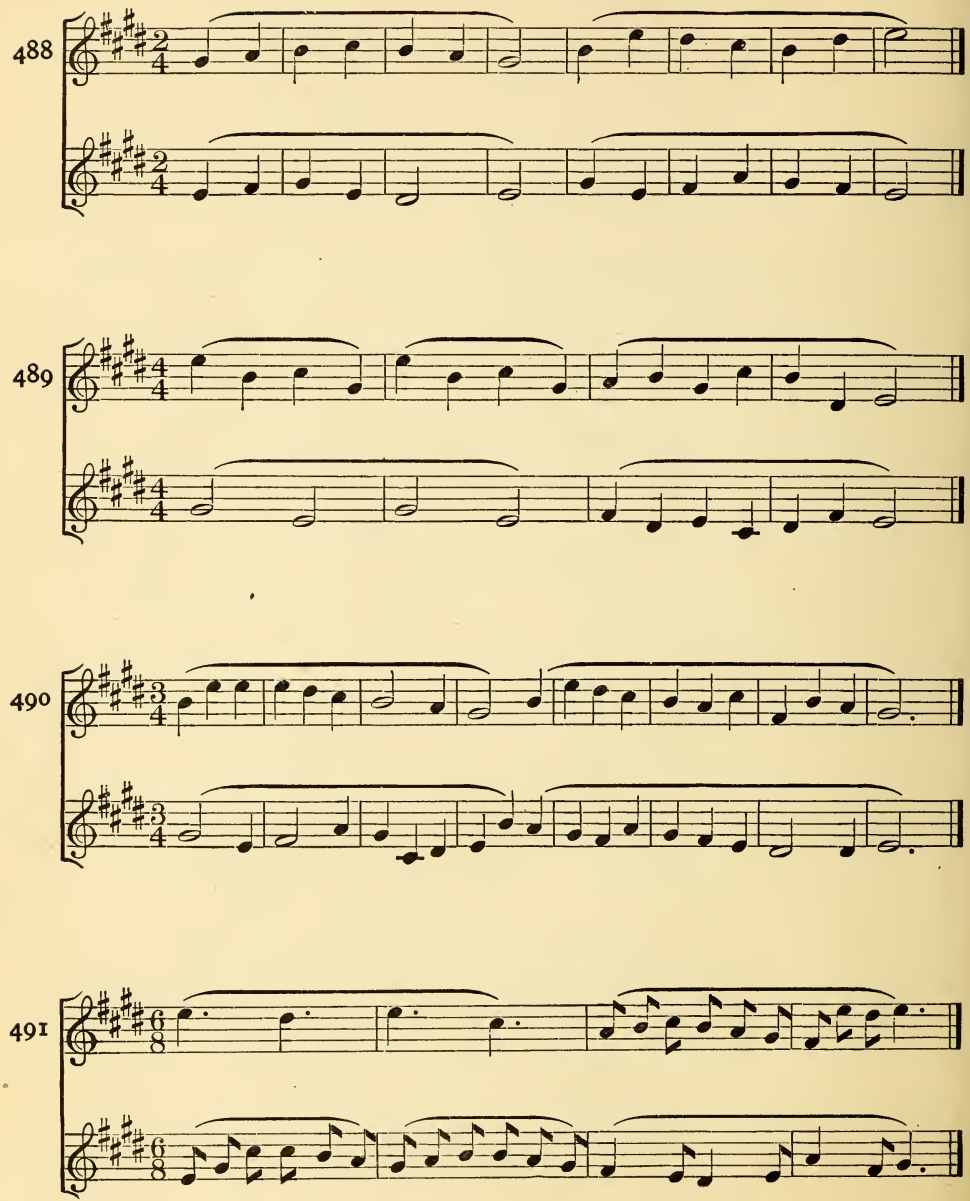
CARIS BROOK
Andante espressivo

W. W. GILCHRIST



Chapter VIII

TWO-PART SONG — *Continued*



J. FRISE

J. FRISE. Adapted

Vivace

492

1. Hur - rah! hur-rah! hur-rah! Let our mer - ry voi - ces ring; Hur-
2. Hur - rah! hur-rah! hur-rah! Let our voi - ces all keep time; Hur-

rah! hur-rah! hur-rah! Let us all to - geth-er sing. 'Tis our
rah! hur-rah! hur-rah! In a mer - ry, mer - ry chime. 'Tis the

fes - tal day, let us all be gay, Let us put our ev - 'ry care a-way, Let us
time for mirth, let us hap-py be, As we gai - ly join in song and glee, Let us

mer - ry be, 'tis our fes - tal day, Hur-rah! hur-rah! hurrah!

Chapter IX

TWO-PART SONG — *Continued*

493



494



495

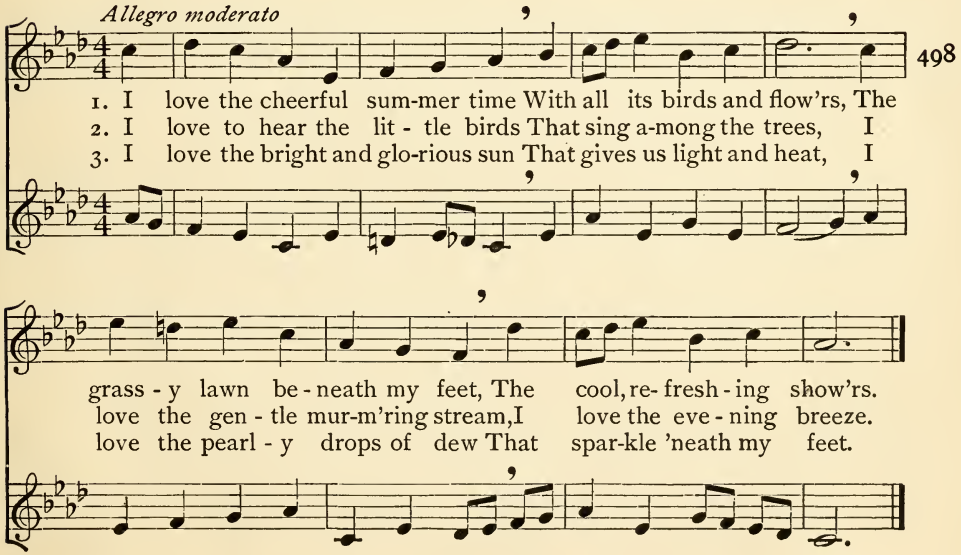


496





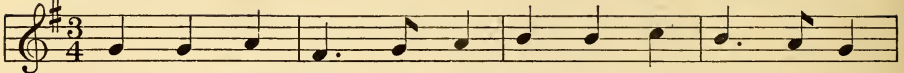
I LOVE THE CHEERFUL SUMMER TIME



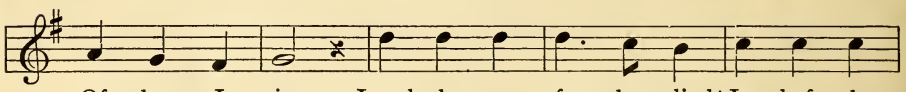
Patriotic Songs

AMERICA

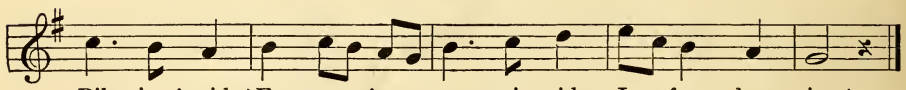
S. F. Smith — Henry Carey



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee—Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God! to Thee, Au - thor of lib - er - ty,



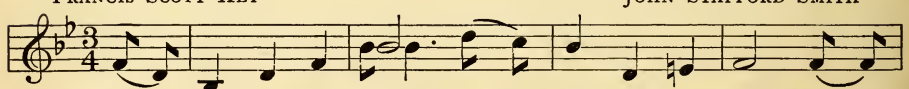
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's



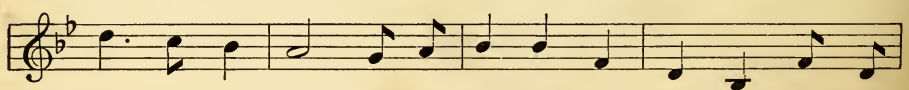
Pil-grims' pride! From ev - 'ry moun-tain side, Let free - dom ring!
tem - pled hills: My heart with rap - ture thrills, Like that a - bove.
breathe par-take; Let rocks their si-lence break,—The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King!

THE STAR-SPANGLED BANNER

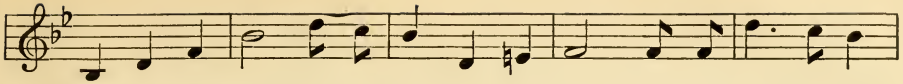
Francis Scott Key — John Stafford Smith



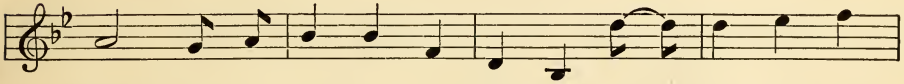
1. Oh, say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mists of the deep, Where the
3. Oh, thus be it ev - er when free - men shall stand Be -



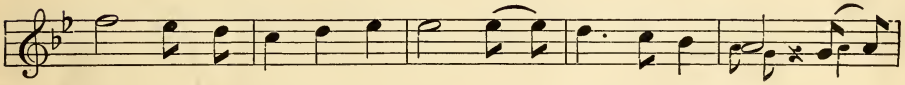
proud - ly we hail'd at the twi-light's last gleam - ing, Whose broad
foe's haught-y host in dread si - lence re - pos - es, What is
tween their lov'd homes and the war's des - o - la - tion; Blest with



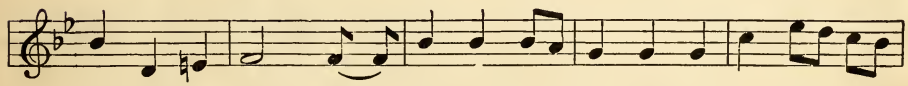
stripes and bright stars thro' the per - il - ous fight, O'er the ram-parts we
that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly
vic - t'ry and peace, may the heav'n-res-cued land Praise the pow'r that hath



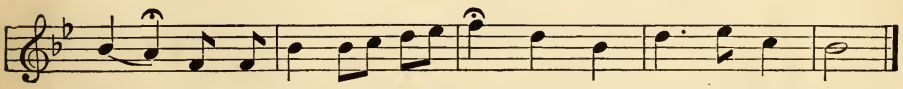
watched were so gal - lant - ly stream-ing? And the rock - ets' red
blows, half con-ceals, half dis - clos - es? Now it catch - es the
made and pre-serv'd us a na - tion! Then con - quer we



glare, the bombs bursting in air, Gave proof thro' the night that our
gleam of the morning's first beam, In full glo - ry re - flect - ed, now
must, when our cause it is just, And this be our mot-to: "In



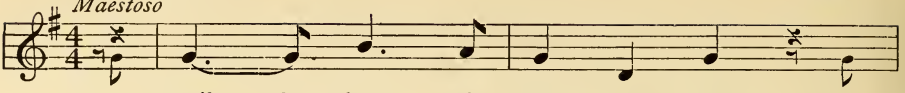
flag was still there. Oh, . . say, does that star-spangled ban - ner yet
shines on the stream. 'Tis the star-span - gled ban-ner: oh, long may it
God is our trust!" And the star-span - gled ban-ner in tri - umph doth



wave O'er the land of the free, and the home of the brave!

JOSEPH HOPKINSON FYLES

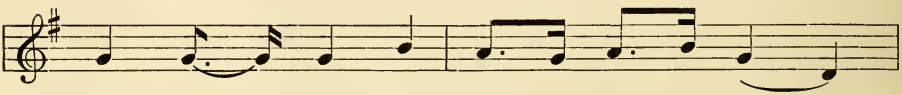
Maestoso



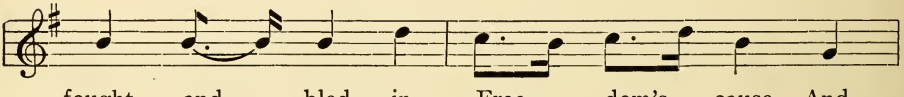
1. Hail, Co - lum - bia! hap - py land!
2. Im - mor - tal pa - triots, rise once more! De -
3. Sound, sound the trump of fame!
4. Be - hold the chief, who now com - mands, Once



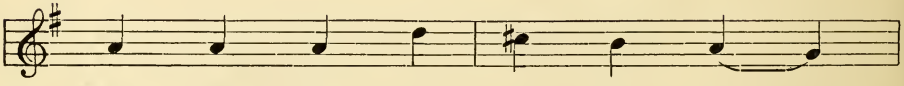
Hail! ye he - roes heav'n - born band! Who
fend your rights, de - fend your shore; Let
Let . . . Wash - ing - ton's great name
more to serve his coun - try stands,— The



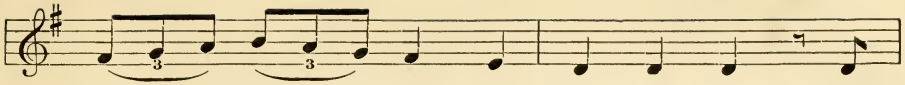
fought and bled in Free - dom's cause, Who
no rude foe, with im - pious hand, Let
Ring thro' the world with loud ap - plause!
rock on which the storm will beat! The



fought and bled in Free - dom's cause, And
no rude foe, with im - pious hand, In -
Ring thro' the world with loud ap - plause! Let
rock on which the storm will beat! But



when the storm of war was gone En -
vade the shrine where sa - cred lies, Of
ev - 'ry clime to Free - dom dear, . .
arm'd in vir - tue, firm and true, His



joyed . . the . . peace your val - or won. Let
toil . . . and . . blood the well - earned prize, While
Lis - ten . . with a joy - ful ear; With
hopes . . are . . fixed on heaven and you! When

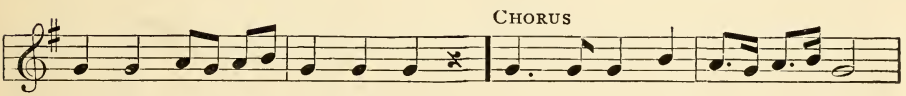


in - de - pend-ence be our boast, Ev - er mind - ful
of - f'ring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stead - y power, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co -

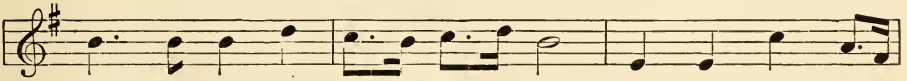


what it cost, . Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stead - y mind, from chang - es free, Re -

CHORUS



Let its al - tar reach the skies.
ev - 'ry scheme of bond-age fail.
hap-pier times of hon - est peace.
solved on death, or lib - er - ty.
} Firm, u - nit - ed, let us be,



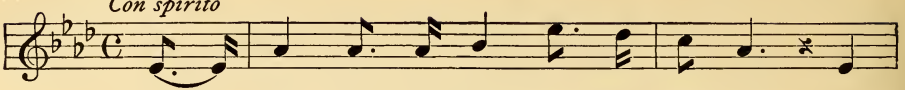
Ral - lying round our lib - er - ty! As a band of



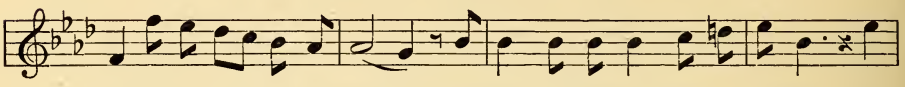
broth - ers joined, Peace . . and . . safe - ty we shall find.

DAVID T. SHAW DAVID T. SHAW

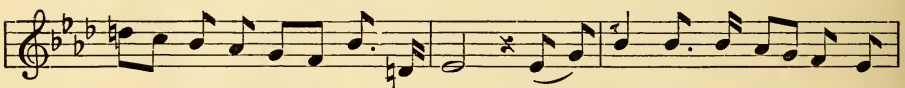
Con spirito



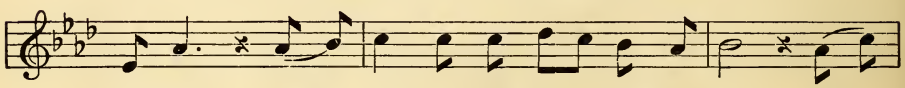
1. Oh, Co - lum - bia! the gem of the o - cean, The
2. When war wing'd its wide des - o - la - tion, And



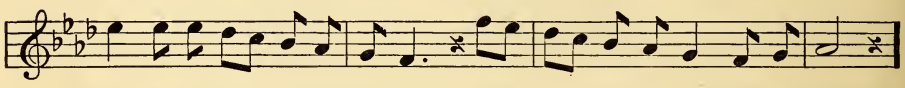
home of the brave and the free, The shrine of each patriot's devotion, A
threaten'd the land to de-form, The ark then of freedom's foundation, Co-



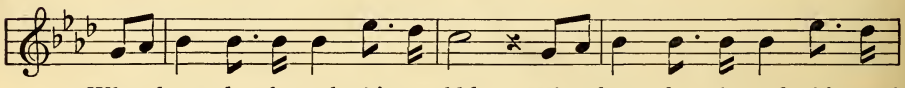
world of-fers hom - age to thee! Thy man-dates make heroes as -
lum - bia, rode safe thro' the storm: With the garlands of vic - t'ry a -



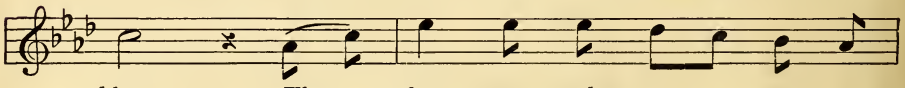
sem - ble, When Lib - er - ty's form stands in view; Thy
round her, When so proud - ly she bore her brave crew, With her



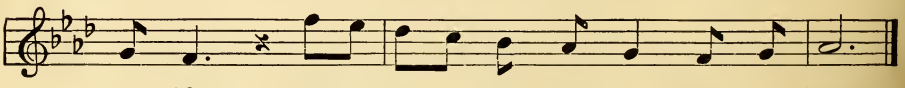
ban-ners make tyranny tremble, When borne by the red, white, and blue!
flag proudly floating be-fore her, The boast of the red, white, and blue!



When borne by the red, white, and blue, When borne by the red, white, and
The boast of the red, white, and blue, The boast of the red, white, and



blue, Thy ban - ners make tyr - an - ny
blue, With her flag proud - ly float - ing be -



trem - ble, When borne by the red, white, and blue!
fore her, The boast of the red, white, and blue!

GLOSSARY

TERMS OF NOTATION

1  **Staff,**— five horizontal lines and four equal spaces.

2  **Leger Lines, or Added Lines,** —light lines below and above the staff.

3 **A, B, C, D, E, F, G, — Pitches,**— the first seven letters of the alphabet by which tones are designated.

4  **G Clef,**— fixes G upon the second line, around which it turns. The staff thus marked is called the treble staff.

5  **Bars,**— vertical lines upon the staff.

A Bar is one vertical line.

A Double Bar is two vertical lines and sometimes a *thick* vertical line.

6  **A Measure,** — the space between two bars, representing a group of strong and weak beats.

7 **Brace,**— a vertical line which joins two or more staves.

8 **Notes :** —

a) **Whole-note,** — an open note-head without stem.

b) **Half-note,** — an open note-head with stem.

c) **Quarter-note,** — a closed note-head with stem.

d) **Eighth-note,** — a closed note-head with stem and *one* hook

9 **Rests :** —

a) **Whole-rest.**

b) **Half-rest.**

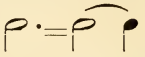
c) **Quarter-rest.**

d) **Eighth-rest.**

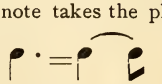
10  **The Tie,** — a curved line joining two notes of the *same* pitch.

It indicates that the second note over or under the tie is not to be repeated, but *sustained*, joined with the first.

11 (·) **The Dot,** — placed after a note lengthens it one-half; thus the dot after a half-note takes the place of a *quarter-note tied.*



The dot after a quarter-note takes the place of an *eighth-note tied.*



12 **The Phrase Mark,**—a curved line indicating the rhythmical grouping of notes.

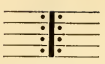
13 **Breath Mark,** — a comma placed above the staff to suggest a place for taking breath.

14  **The Slur,** — a curved line joining two or more notes of *different* pitch.

It indicates that the notes so joined are to be sung to one syllable.

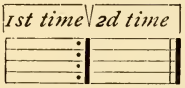
15  **The Hold or Pause,**— a dot under or over a small curved line. It means that the note or rest over or under which it is placed is to be held longer than usual.

16  **Staccato Marks,**— direct that the tones be distinct, separated from each other. The wedge-shaped marks are the most emphatic staccato signs; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called *non legato.*

17 

The Repeat, — dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.

1st and 2d Endings — signs indicating that, in the repetition, the music marked *2d time* must be substituted for that under the sign *1st time.*

18 

19 **Characters affecting Pitch:** —

a) ♯ **The Sharp,** — raises the pitch represented by a staff-degree a half-step.

b) ♭ **The Flat,** — lowers the pitch represented by a staff-degree a half-step.

c) ♮ **The Natural,** or **Cancel,** — removes the effect of a sharp or flat.

20 Interval, — the difference in pitch between two tones.

21 Melodic Progression, — any succession of tones in a melody.

22 Scale, — a succession of tones within the octave, ascending or descending according to a fixed rule.

23 Scale Names, — One, Two, Three, Four, Five, Six, Seven, and Eight, — the names applied to the successive tones of the major scale. Two above, $\bar{2}$; Three above, $\bar{3}$; Four above, $\bar{4}$, etc.; Seven below, $\underline{7}$; Six below, $\underline{6}$; Five below, $\underline{5}$, etc, — the names applied to the tones above and below the octave.

24 Intermediate Tones, — Sharp-one, Sharp-two, Sharp-four, Sharp-five, and Sharp-six, — the intermediate tones which may be introduced into the scale ascending. Flat-seven, Flat-six, Flat-five, Flat-three and Flat-two, — the intermediate tones which may be introduced into the scale descending.

25 Syllables, — commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending, — ♯1, di; ♯2, ri; ♯4, fi; ♯5, si (or sil); ♯6, li: descending, — ♭7, te (or se); ♭6, le; ♭5, se (or sel); ♭3, me; ♭2, ra.

26 Keys and their Signatures: —

1 **Key of C,** — no signature; 1 is on the first line below.

2 **Key of G,** — signature, one sharp; 1 is on the second line.

3 **Key of D,** — signature, two sharps; 1 is in the first space below.

4 **Key of A,** — signature, three sharps; 1 is in the second space.

5 **Key of E,** — signature, four sharps; 1 is on the first line.

6 **Key of F,** — signature, one flat; 1 is in the first space.

7 **Key of B-flat,** — signature, two flats; 1 is on the third line.

8 **Key of E-flat,** — signature, three flats; 1 is on the first line.

9 **Key of A-flat,** — signature, four flats; 1 is in the second space.

27 Measure-Signatures: —

$\frac{2}{4}$ two-quarter measure; i. e., two quarter *notes or their equivalent fill the* measure.

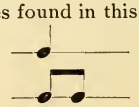
$\frac{3}{8}$ $\frac{3}{4}$ three-eighth measure, and three-quarter measure.

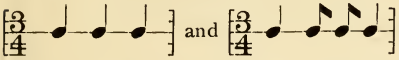
$\frac{4}{4}$ four-quarter measure.

$\frac{6}{8}$ six-eighth measure.

28 Beat, — pulse; an equal division of the measure.

29 Rhythmic type, — time values equal to a beat. When the quarter note is the beat unit, the rhythmic types found in this reader are:



30 Rhythmic figure, — combination of rhythmic types: thus,  is a rhythmic figure equal to two beats, when the quarter-note is the beat-unit. Rhythm varies according to the rhythmic types included; thus  differ in rhythm while they coincide in measure.

31 Syncopation, — an interruption of the natural pulsation of the music, bringing the strong accent on a part of the measure usually not thus accented.

32 Folk Song,—a song whose words and music have originated among the people.

33 Folk Tune,— a melody which has originated among the people.

34 Opera, — a drama or play set to music.

Grand Opera, — a serious opera in which there is no spoken dialogue.

Opera Comique, — an opera with spoken dialogue.

35 Round, — a vocal composition, in which the singers begin at different times and follow each other through the composition, returning from the end to the beginning so that the melody continually passes round and round.

36 Two-part Song, — music arranged for two voices.

TERMS AND SIGNS OF EXPRESSION[1]

Adagio (ȧ-dä′jo̍), slow ; literally, at leisure.

Allegretto (äl-lȧ-grȧt′to̍), less quick than *allegro ;* diminutive of *allegro.*

Allegro (äl-lȧ′gro̍), quick, lively ; literally, cheerful.

Andante (än-dän′tȧ), slow, graceful ; moving at a moderate pace ; literally, walking.

Andantino (än-dän-tē′no̍), the diminutive of *andante* and indicating here quicker *tempo.*

Animato (ȧ-nė̆-mä′to̍), animated.

Assai (äs-sä′e̍), very.

A tempo (ä tĕm′po̍), return to first rate of speed.

Cantabile (kȧn-tä′be̍-lȧ), in a singing style, or very *legato.*

Con brio (kōn brē′o̍), with vigor, spirit, force.

Con espressione (kōn ȧs-prȧs-se̍-o̍′nȧ), with expression.

Con grazia (kōn grä′tse̍-ȧ), with grace.

Con moto (kōn mo̍′to̍), with spirited movement.

Con spirito (kōn spē′re̍-to̍), with spirit, energy.

Crescendo (krȧ-shȧn′do̍), gradually increasing the tone.

Diminuendo (de̍-me̍-no͞o-ȧn′do̍), gradually lessening the tone.

Espressivo (ȧs-prȧs-se̍′vo̍), with expression.

f, forte (fôr′tȧ), loud.

ff, fortissimo (fôr-te̍s′se̍-mo̍), very loud.

Giocoso (jo̍-ko̍′so̍), humorous, playful.

Grazioso (grä-tse̍-o̍′so̍), graceful, elegant.

Larghetto (lär-gȧt′to̍), rather slow ; the diminutive of *largo,* which means slow, or, literally, large.

Legato (lȧ-gä′to̍), even, continuous, flowing; literally, tied.

Leggiero (lȧd-je̍-ȧ′ro̍), light.

Lento (lȧn′to̍), literally, slow.

Maestoso (mä-e̍s-to̍′zo̍), with dignity, majesty.

Marcato (mär-kä′to̍), distinct, emphasized; literally, marked.

Marcia (mär′chiȧ), march.

mf, mezzo forte (mĕd′zo̍ fôr′tȧ), half loud.

Moderato (mo̍d-e̍-rä′to̍), moderate.

Non troppo (nōn tro̍p′po̍), not too much.

pp, pianissimo (pē′ȧ-nĭs′sĭ-mo̍), very soft.

p, piano (pe̍-ä′no̍), soft.

Presto (prĕs′to̍), fast, in rapid *tempo ;* usually one beat to the measure ; literally, quick.

Rallentando (räl-lĕn-tän′do̍), becoming slower; literally, abating. Abb. *rall.*

Ritardando (rē′tär-dän′do̍), slower ; literally, retarding. Abb. *rit.*

Sforzando (sfôr-tsän′do̍) (>), with special emphasis.

Sostenuto (so̍s-tȧ-no͞o′to̍), sustained.

Tranquillo (trän-kwēl′lo̍), tranquil, quiet.

Vivace (ve̍-vä′chȧ), gay ; literally, lively.

[1] Webster's dictionary symbols of pronunciation used throughout.

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